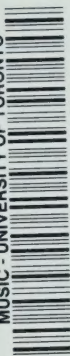


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M O O R E ' S

Two

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WITH

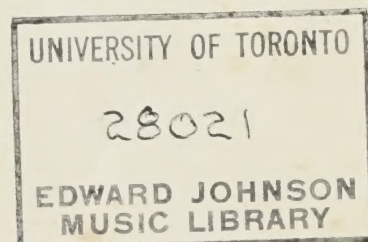
SYMPHONIES AND ACCOMPANIMENTS

BY

SIR JOHN STEVENSON, Mus. Doc.,

AND

SIR HENRY BISHOP.



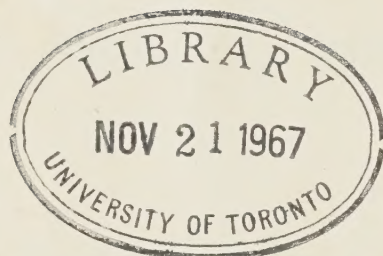
LONDON :

LONGMAN, BROWN, GREEN, LONGMANS, AND ROBERTS.

MDCCCLIX.

Ernest A Brighten
Ernest A. Brighten
Ernest

M
1744
M8I7
1859



Olive May Brighten.
Melbourne.

PREFACE

Two

TO THE

PEOPLE'S EDITION OF MOORE'S IRISH MELODIES.

OF the work now presented to the Public, it is not necessary to speak in commendation. It stands recognized as the most perfect combination of Lyrical Poetry and Music to be found in any country.

But as the more ample and general appreciation which Moore's Irish Melodies have recently received, has led several publishers to announce editions of the work in various forms, it is necessary, by way both of information and of warning, to state that the property, in a large proportion of the Melodies, is still protected by Copyright, and that every edition announced, except by the publishers of the present Volume, is not only *incomplete*, but *contains little more than half* the Irish Melodies.

In this edition is comprised every one of the Melodies originally published in eleven Volumes, and amongst those which no other edition can contain, are many of the songs best known and most highly esteemed by the public. All who are conversant with the history of the work are acquainted with the process by which the words and the music were formed into such delightful harmony. The Poet having selected an Irish air, played it on the piano, or carried it in his memory, until he was thoroughly imbued with its character and capabilities, and then wrote for it words which expressed the feelings it had inspired. The symphonies and accompaniments of the latter half were composed by Sir Henry R. Bishop. In the earlier progress of the work these accompaniments were prepared, under Mr Moore's own superintendence, by Sir John Stevenson. They were thus, by author and composer, adapted to the intended sentiment. In many cases the process has led to combinations at which the musical grammarian may pause, but in which the inspiration of genius is distinctly felt. The Publishers have not felt at liberty to alter such characteristic features of the work, and, except that a few symphonies have been slightly abbreviated, the present is a full, complete, and unmutilated edition of Moore's Irish Melodies.

Paternoster Row.

April, 1859.

Ernest A. Brighten.

Melbourne.

Que. Box 57.

Canada.

Brownlow's Farm

Oliver, May. Brighten.

Melbourne

Que Box 57

Canada

Brownlow's Farm

Olive May Brighton

Melbourne

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213 Box 57.

Brownlee Farm.

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MOORE'S IRISH MELODIES.

GO WHERE GLORY WAITS THEE.

Tenderly.

AIR—MAID OF THE VALLEY.

The first system of music is for the piano accompaniment. It consists of two staves, treble and bass, in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody is marked with dynamics: *f* (forte) and *p* (piano). The music features a mix of eighth and sixteenth notes, with some triplet patterns.

espress. lento.

Go where glo - ry waits thee; But, while fame e - lates thee, Oh! still re - mem - ber me.

a tempo.

The second system of music continues the piano accompaniment. It features a more active bass line with many sixteenth notes. The tempo marking *a tempo.* is placed above the final measure of the system.

espress. lento.

When the praise thou meetest To thine ear is sweetest, Oh! then re-member me.

O-ther arms may press thee,

a tempo.

The third system of music continues the piano accompaniment. It features a more active bass line with many sixteenth notes. The tempo marking *a tempo.* is placed above the final measure of the system. Dynamics *f* and *p* are used in the final measures.

GO WHERE GLORY WAITS THEE.

Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be; But when friends are near - est,

The first system of the musical score features a vocal melody in G major (one flat) and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are: "Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be; But when friends are near - est,"

And when joys are dear - est, Oh! then re - member me.

The second system continues the melody. It includes the tempo marking "*espress. lento.*" above the vocal line and "*a tempo.*" above the piano's right-hand part. The lyrics are: "And when joys are dear - est, Oh! then re - member me."

2ND VERSE.

When, at eve, thou lov - est By the star thou lov - est, Oh! then re - mem - ber me.

The third system is the start of the second verse. It includes the tempo marking "*espress. lento.*" above the vocal line and "*a tempo.*" above the piano's right-hand part. The lyrics are: "When, at eve, thou lov - est By the star thou lov - est, Oh! then re - mem - ber me."

Think, when home re - turn - ing, Bright we've seen it burn - ing, Oh, then re - member me. Oft, as sum - mer clos - es,

The fourth system concludes the piece. It includes the tempo marking "*a tempo.*" above the piano's right-hand part. The lyrics are: "Think, when home re - turn - ing, Bright we've seen it burn - ing, Oh, then re - member me. Oft, as sum - mer clos - es,"

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

When thine eye re - pos - es On its ling'ring ros - es, Once so lov'd by thee, Think of her who wove them,

The first system of the musical score for 'Remember the Glories of Brien the Brave'. It features a vocal line in G major (one flat) and a piano accompaniment. The lyrics are: 'When thine eye re - pos - es On its ling'ring ros - es, Once so lov'd by thee, Think of her who wove them,'.

Her who made thee love them; Oh, then re - mem - ber me.

Her who made thee love them; Oh, then re - mem - ber me.

The second system of the musical score. It includes the lyrics: 'Her who made thee love them; Oh, then re - mem - ber me.' The tempo marking *lentando.* is above the vocal line, and *a tempo.* is above the piano line.

When around thee, dying,
Autumn leaves are lying,
Oh, then remember me:
And at night, when gazing
On the gay hearth blazing,
Oh, still remember me.

Then should Music, stealing
All the soul of Feeling,
To thy heart appealing,
Draw one tear from thee;
Then let Mem'ry bring thee
Strains I used to sing thee;
Oh, then remember me.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

Bold.

Re - mem - ber the glo - ries of

The third system of the musical score, marked *Bold.* It features a vocal line in G major (one sharp) and a piano accompaniment. The lyrics are: 'Re - mem - ber the glo - ries of'. The piano line includes a dynamic marking *p*.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

espress.

BRI - EN the brave, Tho' the days of the he - ro are o'er; Tho' lost to Mo - no - nia and

cold in the grave, He re - turns to Kin - ko - ra no more! That star of the field, which so

espress. lento.

oft - en has pour'd Its beam on the bat - tle, is set; But e - nough of its glo - ry re -

a tempo.

mains on each sword To light us to vic - to - ry yet!

f *p* *cres.*

II.

Mononia! when Nature embellish'd the tint
Of thy fields, and thy mountains so fair,
Did she ever intend that a tyrant should print
The footstep of slavery there?
No, Freedom, whose smile we shall never resign,
Go, tell our invaders, the Danes,
That 't is sweeter to bleed for an age at thy shrine
Than to sleep but a moment in chains!

III.

Forget not our wounded companions, who stood
In the day of distress by our side;
While the moss of the valley grew red with their blood,
They stirr'd not, but conquer'd and died!
The sun, that now blesses our arms with his light,
Saw them fall upon Ossory's plain:—
Oh! let him not blush, when he leaves us to-night,
To find that they fell there in vain!

ERIN, THE TEAR AND THE SMILE IN THINE EYES.

Slow.

AIR—AILEEN AROON.

E - RIN, the tear and the smile in thine eyes

Blend like the rain - bow that hangs in the skies; Shin - ing through

sor - row's stream, Sadd' - ning through plea - sure's beam, Thy suns, with doubt - ful gleam,

Weep while they rise!

Erin, thy silent tear never shall cease,
 Erin, thy languid smile ne'er shall increase
 Till, like the rainbow's light,
 Thy various tints unite,
 And form, in Heaven's sight,
 One arch of peace!

'T IS THE LAST ROSE OF SUMMER.

Feelingly.

AIR - GROVES OF BLARNEY.

p
'Tis the

last rose of sum-mer, Left bloom - ing a - lone; All her love - ly com - pan-ions Are

fad - ed and gone; No flower of her kin - dred, No rose - bud is nigh, To re-

2ND VERSE.

p
flect back her blushes Or give sigh for sigh. I'll not

'T IS THE LAST ROSE OF SUMMER.

leave thee, thou lone one, To pine on the stem; Since the love - ly are sleeping, Go,

The first system of the musical score for 'T IS THE LAST ROSE OF SUMMER.' It features a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The melody is accompanied by a piano accompaniment in treble and bass clefs. The lyrics are: 'leave thee, thou lone one, To pine on the stem; Since the love - ly are sleeping, Go,'. A piano (p) dynamic marking is present above the vocal line.

sleep thou with them; Thus kind - ly I scat - ter Thy leaves o'er the bed, Where thy

The second system of the musical score. The vocal melody continues with the lyrics: 'sleep thou with them; Thus kind - ly I scat - ter Thy leaves o'er the bed, Where thy'. The piano accompaniment continues with a consistent rhythmic pattern. A piano (p) dynamic marking is present above the vocal line.

mates of the gar-den Lie scent - less and dead.

The third system of the musical score. The vocal melody concludes with the lyrics: 'mates of the gar-den Lie scent - less and dead.' The piano accompaniment also concludes. The system ends with a double bar line.

So soon may *I* follow,
 When friendships decay,
 And from love's shining circle
 The gems drop away !
 When true hearts lie wither'd,
 And fond ones are flown,
 Oh ! who would inhabit
 This bleak world alone ?

OH, BREATHE NOT HIS NAME.

Pensively.

AIR—THE BROWN MAID.

a tempo.

Oh! breathe not his name—let it

sleep in the shade, Where cold and un-hon-our'd his re-lics are laid! Sad,

si-lent, and dark, be the tears that we shed, As the night-dew that falls on the

grass o'er his head!

OH, BREATHE NOT HIS NAME.

2ND VERSE.

But the night - dew that falls, tho' in

This system contains the first line of the 2nd verse. It features a vocal melody in G major (one flat) and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. Dynamics include *pp* (pianissimo) and *p* (piano).

si - lence it weeps, Shall bright - en with ver - dure the grave where he sleeps; And the

This system continues the melody and accompaniment. The piano part features a descending eighth-note scale in the right hand and a steady bass line in the left hand.

tear that we shed, tho' in se - cret it rolls, Shall long keep his me - mo - ry

This system continues the melody and accompaniment. The piano part features a descending eighth-note scale in the right hand and a steady bass line in the left hand.

green in our souls.

This system concludes the 2nd verse. It features a final vocal phrase and a piano accompaniment that ends with a double bar line. The piano part includes a descending eighth-note scale in the right hand and a steady bass line in the left hand.

WHEN HE WHO ADORES THEE.

Slow and with feeling.

AIR--THE FOX'S SLEEP.

Piano introduction in D major, 2/4 time. The melody is in the right hand, featuring a series of eighth-note patterns with dynamic markings *f* and *p*. The left hand provides a harmonic accompaniment with chords and single notes.

First system of the vocal melody and piano accompaniment. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment continues with a steady eighth-note pattern. Dynamic markings include *f* and *p*. The word "When" is written at the end of the system.

Second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "he who a - dore's thee has left but the name Of his fault and his sor - row be -". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. Dynamic markings include *p* and *f*. A trill (*tr*) is marked on the final note of the vocal phrase.

Third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics "hind, Oh! say, wilt thou weep when they dark - en the fame Of a life that for thee was re -". The piano accompaniment continues with a melodic line in the right hand and a harmonic line in the left hand.

WHEN HE WHO ADORES THEE.

espress. *for.*

sign'd? Yes, weep! and, how - ev - er my foes may con-demn, Thy tears shall ef -

face their de - cree; For Heav'n can wit-ness, though guil - ty to them, I have

been but too faith - ful to thee!

cres.

p

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line ending with a fermata, while the piano accompaniment continues with a crescendo. The fourth system shows the piano accompaniment ending with a piano dynamic marking.

With thee were the dreams of my earliest love,
 Every thought of my reason was thine:—
 In my last humble pray'r to the Spirit above,
 Thy name shall be mingled with mine!
 Oh! bless'd are the lovers and friends who shall live
 The days of thy glory to see;
 But the next dearest blessing that Heaven can give,
 Is the pride of thus dying for thee!

THE HARP THAT ONCE THROUGH TARA'S HALLS.

Slow.

AIR—GRAMACHREE.

The harp that once, thro' Ta - ra's halls, The soul of Mu - sic shed, Now

hangs as mute on Ta - ra's walls As if that soul were fled:— So sleeps the pride of

form - er days, So glo - ry's thrill is o'er; And hearts, that once beat high for praise, Now

feel that pulse no more!

THE HARP THAT ONCE THROUGH TARA'S HALLS.

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "No more to chiefs and ladies bright The harp of Tara swells; The".

The second system of the musical score. The vocal line continues with the lyrics: "chord, a-lone, that breaks at night, Its tale of ru-in tells:— Thus Free-dom now so". The piano accompaniment features more complex chordal textures.

The third system of the musical score. The vocal line continues with the lyrics: "sel-dom wakes, The on-ly throb she gives, Is when some heart in-dig-nant breaks, To". The piano accompaniment continues with arpeggiated figures.

The fourth system of the musical score. The vocal line concludes with the lyrics: "show that still she lives!". The piano accompaniment ends with a final chord. The system concludes with a double bar line.

FLY NOT YET.

Lively.

AIR--PLANXTY KELLY.

Fly not yet, 'tis just the hour When plea-sure, like the mid-night flow'r, That

The first system of musical notation for the song 'Fly Not Yet.' It consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. A dynamic marking 'p' (piano) is placed below the piano part.

scorns the eye of vul-gar light, Be-gins to bloom for sons of night, And maids who love the

The second system of musical notation continues the melody and accompaniment. The vocal line has a melisma on the word 'night'. The piano accompaniment maintains its rhythmic pattern.

moon! 'Twas but to bless these hours of shade That beau-ty and the moon were made; 'Tis

The third system of musical notation continues the melody and accompaniment. The vocal line has a melisma on the word 'moon'. The piano accompaniment maintains its rhythmic pattern.

then their soft at-trac-tions glow-ing Set the tides and gob-lets flow-ing. Oh! stay,—

The fourth and final system of musical notation on this page. The vocal line concludes with a melisma on the word 'stay'. The piano accompaniment concludes with a final chord.

FLY NOT YET.

oh! stay,— Joy so sel - dom weaves a chain Like this to - night, that, oh! 'tis pain To

break its links so soon. Oh! stay,— oh! stay,— Joy so sel - dom

weaves a chain Like this to - night, that, oh! 'tis pain To break its links so soon.

lento.

Fly not yet; the fount that play'd,
In times of old, through Ammon's shade,
Though icy cold by day it ran,
Yet still, like souls of mirth, began
To burn when night was near;
And thus should women's heart and looks
At noon be cold as winter brooks,

Nor kindle till the night, returning,
Brings their genial hour for burning.
Oh! stay,—oh! stay,—
When did morning ever break,
And find such beaming eyes awake,
As those that sparkle here!

OH, THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT.

Playful.

AIR—JOHN O'REILLY THE ACTIVE.

Oh, think not my spi - rits are
The thread of our life would be

al - ways as light, And as free from a pang, as they seem to you now; Nor ex - pect that the heart-beam-ing dark, Hea-ven knows! If it were not with friendship and love in - ter-twin'd; And I care not how soon I may

smile of to - night Will re - turn with to - mor-row to bright - en my brow:—No, life is a sink to re - pose, When these bless - ings shall cease to be dear to my mind! But they who have

waste of wea - ri - some hours, Which sel - dom the rose of en - joy - ment a - dorns; And the loved the fond - est, the purest, Too oft - en have wept o'er the dream they be - lieved; And the

OH, THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT.

heart that is soon-est a-wake to the flowers Is al-ways the first to be touch'd by the
heart that has slum-ber'd in friend-ship se-curest Is hap-py in-deed if 't was nev-er de-

fz

thorns! But send round the bowl, and be hap-py a-while; May we nev-er meet worse in our
ceived. But send round the bowl; while a re-lic of truth Is in man or in wo-man, this

pil-grimage here, Than the tear that en-joy-ment can gild with a smile, And the
prayer shall be mine—That the sun-shine of Love may il-lu-mine our youth, And the

lento. *espress.*

smile that com-pas-sion can turn to a tear!
moon-light of Friend-ship con-sole our de-cline!

mf
a tempo.

RICH AND RARE WERE THE GEMS SHE WORE.

Moderate time.

AIR—THE SUMMER IS COMING.

Rich and rare were the gems she wore, And a

f *p* *p*

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The piano part begins with a forte (*f*) dynamic and includes a piano (*p*) section.

bright gold ring on her wand she bore; bore; But oh! her beau - ty was far be -

1st. *2nd.* *1st.* *2nd.* *1st.* *2nd.*

This system continues the melody and includes first and second endings for both the vocal and piano parts. The piano accompaniment features a steady eighth-note pattern.

yond Her spark - ling gems and snow - white wand. But oh! her beau - ty was far be -

p

The third system continues the musical piece, with the piano part maintaining its accompaniment pattern. A piano (*p*) dynamic marking is present at the beginning of the system.

yond Her spark - ling gems and snow - white wand.

p

The final system concludes the piece. The piano part includes a piano (*p*) dynamic marking and ends with a final chord.

RICH AND RARE WERE THE GEMS SHE WORE.

2ND VERSE.

“La - dy! dost thou not fear to stray, So lone and love - ly, thro’

this bleak way? Are E - rin’s sons so good or so

cold As not to be tempt-ed by woman or gold? Are E - rin’s sons so good or so

cold As not to be tempt-ed by woman or gold?”

III.

“Sir Knight! I feel not the least alarm;
No son of ERIN will offer me harm;
For, tho’ they love woman and golden store,
Sir Knight, they love honour and virtue more!”

IV.

On she went, and her maiden smile
In safety lighted her round the Green Isle;
And bless’d for ever is she who relied
Upon Erin’s honour and Erin’s pride!

AS A BEAM O'ER THE FACE OF THE WATERS MAY GLOW.

Pensively.

AIR—THE YOUNG MAN'S DREAM.

As a beam o'er the face of the wa - ters may

The first system of the musical score is in 3/4 time, key of B-flat major. It features a vocal melody on a single staff and a piano accompaniment on two staves. The melody begins with a whole rest for two measures, then enters with a half note G4, followed by quarter notes A4, Bb4, and A4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

glow, While the tide runs in dark - ness and cold - ness be - low, So the cheek may be tinged with a

The second system continues the melody and accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern.

warm sun - ny smile, Tho' the cold heart to ru - in runs dark - ly the while.

The third system continues the melody and accompaniment. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern.

The fourth system concludes the piece. The vocal line has a half note G4, followed by quarter notes A4, Bb4, and A4, then a half note G4. The piano accompaniment continues with the same rhythmic pattern. The system ends with a double bar line.

AS A BEAM O'ER THE FACE OF THE WATERS MAY GLOW.

2ND VERSE.

One fa - tal re - mem - brance, one sor - row, that throws Its bleak shade a-

like o'er our joys and our woes, To which life no - thing dark - er or bright - er can

bring, For which Joy has no balm, and Af - flic - tion no sting:—

f *ff* *pp* *p*

III.

Oh! this thought in the midst of enjoyment will stay,
 Like a dead leafless branch in the summer's bright ray;
 The beams of the warm Sun play round it in vain—
 It may smile in his light, but it blooms not again!

OH! COULD WE DO WITH THIS WORLD OF OURS.

Lively.

AIR—BASKET OF OYSTERS.

Oh! could we do with this

world of ours As thou dost with thy gar - den bow'rs, Re - ject the weeds and keep the flow'rs, What a

hea-ven on earth we'd make it! So bright a dwell-ing should be our own, So war-rant-ed free from

sigh or frown, That an - gels soon would be coming down, By the week or month to take it.

pp *f* *p* *mf* *pp* *cres.* *mf*

OH! COULD WE DO WITH THIS WORLD OF OURS.

2ND VERSE.

Like those gay flies that

wing thro' air, And in themselves a lus-tre bear, A stock of light, still rea-dy there, When-ev-er they wish to

use it; So, in this world I'd make for thee, Our hearts should all like fire-flies be, And the

flash of wit or po-e-sy Break forth when-ev-er we choose it.

While ev'ry joy that glads our sphere
Hath still some shadow hov'ring near,
In this new world of ours, my dear,
Such shadows will all be omitted:—

Unless they're like that graceful one
Which, when thou'rt dauncing in the sun,
Still near thee, leaves a charm upon
Each spot where it hath flitted.

THOUGH THE LAST GLIMPSE OF ERIN.

Slow.

AIR--COULIN.

Tho' the last glimpse of

E - RIN with sor - row I see, Yet wher-ev - - er thou art shall seem E - RIN to

me; In ex - ile thy bo - som shall still be my home, And thine eyes . . make my

cli - mate wher - ev - - er we roam.

tr

cres.

dim.

II.

To the gloom of some desert, or cold rocky shore,
Where the eye of the stranger can haunt us no more,
I will fly with my Coulin, and think the rough wind
Less rude than the foes we leave frowning behind:—

III.

And I'll gaze on thy gold hair, as graceful it wreathes,
And hang o'er thy soft harp, as wildly it breathes;
Nor dread that the cold-hearted Saxon will tear
One chord from that harp, or one lock from that hair.

THE MEETING OF THE WATERS.

With expression.

AIR—THE OLD HEAD OF DENIS.

There is not in the wide world a

mf *p*

val-ley so sweet As that vale in whose bosom the bright wa-ters meet. Oh! the last rays of feel-ing and life must de-

lento *cres.*

part Ere the bloom of that val-ley shall fade from my heart! Ere the bloom of that val-ley shall fade from my heart!

mf

II.

Yet it *was* not that Nature had shed o'er the scene
Her purest of crystal and brightest of green;
'T was *not* the soft magic of streamlet or hill;
Oh! no—it was something more exquisite still:—

III.

'T was that friends, the beloved of my bosom, were near,
Who made every dear scene of enchantment more dear;
And who felt how the best charms of Nature improve
When we see them reflected from looks that we love.

IV.

Sweet vale of Avoca! how calm could I rest
In thy bosom of shade, with the friends I love best,
Where the storms which we feel in this cold world should cease,
And our hearts, like thy waters, be mingled in peace!

ST. SENANUS AND THE LADY.

Moderate time.

AIR—THE BROWN THORN.

staccato. *pp* *cres.* *f*

The piano introduction consists of two systems of music. The first system is in 3/4 time, featuring a treble and bass staff with a staccato texture. The second system continues the melody and accompaniment, ending with a crescendo and a fortissimo (f) dynamic.

pp *cres.* *f*

The piano introduction continues with a second system. It features a treble staff with a melody and a bass staff with a simple accompaniment. The texture is staccato, and the dynamics range from pianissimo (pp) to fortissimo (f) with a crescendo.

p ST. SENANUS.
 "Oh! haste and leave this sa - cred isle, Un - ho - ly bark! ere morn - ing smile; For on thy

The vocal introduction for 'The Brown Thorn' is a single system of music. It features a treble staff with a melody and a bass staff with a simple accompaniment. The melody is marked with a piano (p) dynamic and includes the lyrics: "Oh! haste and leave this sa - cred isle, Un - ho - ly bark! ere morn - ing smile; For on thy".

p *cres.* *br* *lento.*
 deck, tho' dark it be, A fe - male form I see; And I have sworn this sainted

The vocal introduction for 'The Brown Thorn' continues with a second system. It features a treble staff with a melody and a bass staff with a simple accompaniment. The melody is marked with a piano (p) dynamic and includes the lyrics: "deck, tho' dark it be, A fe - male form I see; And I have sworn this sainted". The system ends with a crescendo, a fermata, and a tempo change to 'lento'.

ST. SENANUS AND THE LADY.

sod Shall ne'er by wo - man's feet be trod.

2ND VERSE.
THE LADY.

"Oh! Fa-ther, send] not hence my bark, Thro' win - try winds, and o'er bil-lows dark; I come, with

hum - ble heart, to share Thy morn and ev'n - ing pray'r; Nor mine the feet, O ho - ly

Saint, The brightness of thy sod to taint."

The Lady's prayer Senanus spurn'd;
The wind blew fresh, and the bark return'd;
But legends hint, that had the maid
Till morning's light delay'd,
And given the Saint one rosy smile,
She ne'er had left his lonely isle.

SING—SING—MUSIC WAS GIVEN.

Flowingly.

AIR—THE HUMOURS OF BALLAMAGUIRY; OR, THE OLD LANGOLEE.

Sing — sing— Mu - sic was giv - en, To bright-en 'the gay, and kin - dle the lov - ing; Souls here, like

plan-ets in Heaven, By ^har-mo-ny's laws a - lone are kept moving. Beauty may boast of her eyes and her cheeks, But

Love from the lips his true ar - che - ry wings; And she who but fea - thers the dart, when she speaks, At

SING—SING--MUSIC WAS GIVEN.

once sends it home to the heart when she sings. Then sing—sing— Mu - sic was giv - en, To

bright-en the gay, and kin - dle the lov - ing; Souls here, like plan-ets in Heaven, By har-mo-ny's laws a -

lone are kept mov - ing.

When Love, rock'd by his mother,
Lay sleeping as calm as slumber could make him,
"Hush, hush," said Venus, "no other
Sweet voice but his own is worthy to wake him."
Dreaming of music, he slumber'd the while,
Till faint from his lip a soft melody broke,

And Venus, enchanted, look'd on with a smile,
While Love to his own sweet singing awoke.
Then sing—sing—Music was given,
To brighten the gay, and kindle the loving;
Souls here, like planets in Heaven,
By harmony's laws alone are kept moving.

HOW DEAR TO ME THE HOUR WHEN DAY-LIGHT DIES.

Slow.

AIR—THE TWISTING OF THE ROPE.

How dear to me the hour when day - light dies, And

legato. *p*

sun - beams melt a - long the si - lent sea; For then sweet dreams of o - ther

days a - rise, And Mem'ry breathes her ves - per sigh to thee! For then sweet dreams of o - ther

lento. *lento.*

days a - rise, And Mem - 'ry breathes her ves - per sigh to thee!

cres.

HOW DEAR TO ME THE HOUR WHEN DAY-LIGHT DIES.

2ND VERSE.

And, as I watch the line of light that plays A -

tenuto dim.

p

long the smooth wave tow'rd the burn - ing west, I long to tread that gold - en

path of rays, And think 'twould lead to some bright isle of rest! I long to tread that gold - en

lento.

lento.

path of rays, And think 'twould lead to some bright isle of rest!

tenuto. pp

TAKE BACK THE VIRGIN PAGE.

[WRITTEN ON RETURNING A BLANK BOOK.]

With feeling.

AIR—DERMOTT.

mf

Take back the vir - gin page, White and un - writ - ten still; Some hand, more

p

lento.

calm and sage, The leaf must fill. Thoughts come as pure as light, Pure as ev'n

lento.

you re-quire; But oh! each word I write Love turns to fire. fire.

mf

TAKE BACK THE VIRGIN PAGE.

2ND VERSE.

Yet let me keep the book; Oft shall my heart re-new, When on its

lento.
leaves I look, Dear thoughts of you! Like you 'tis fair and bright; Like you, too

lento.
bright and fair To let wild Pas-sion write One wrong wish there! there.

m.f. lento.
Haply, when from those eyes Far, far away I roam, Should calmer thoughts arise Tow'rs you and home, Fancy may trace some line

Worthy those eyes to meet;
Thoughts that not burn, but shine,
Pure, calm, and sweet!

And, as the records are,
Which wand'ring seamen keep,
Led by their hidden star
Through winter's deep;
So may the words I write
Tell through what storms I stray,
You still the unseen light,
Guiding my way!

THOUGH HUMBLE THE BANQUET.

In moderate time and with spirit.

AIR—FAREWELL, EAMON.

p e soave.

Though hum-ble the ban-quet to which I in-vite thee, Thou'lt find there the best a poor

bard can com-mand: Eyes, beam-ing with wel-come, shall throng round to light thee, And

Love serve the feast with his own will-ing hand.

THOUGH HUMBLE THE BANQUET.

2ND VERSE.

And tho' For-tune may seem to have turn'd from the dwell-ing Of him thou re - gard - est her

fa - vour - ing ray, Thou wilt find there a gift all her trea - sures ex - cel - ling, Which,

proud - ly he feels, hath en - no - bled his way.

III.

IV.

'Tis that freedom of mind, which no vulgar dominion
Can turn from the path a pure conscience approves;
Which, with hope in the heart, and no chain on the pinion,
Holds upward its course to the light which it loves.

'Tis this makes the pride of his humble retreat,
And, with this, though of all other treasures bereaved,
The breeze of his garden to him is more sweet
Than the costliest incense that Pomp e'er received.

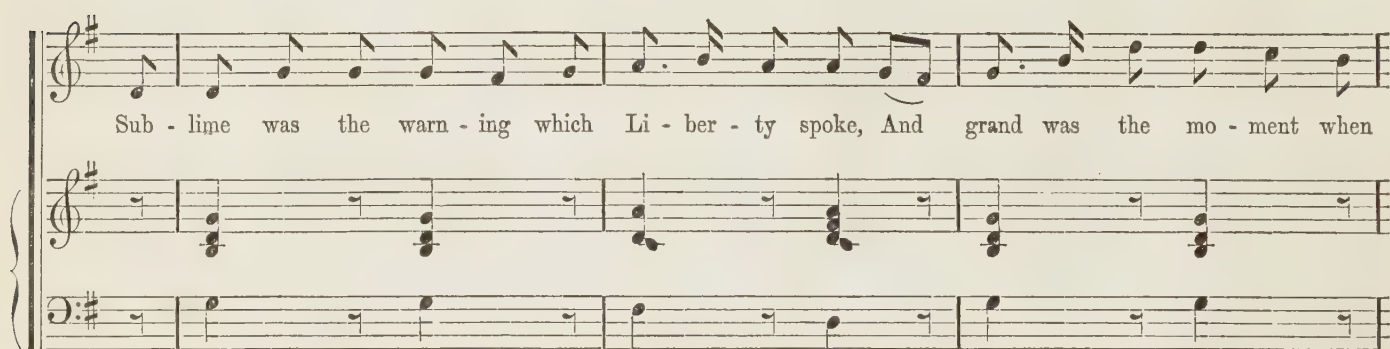
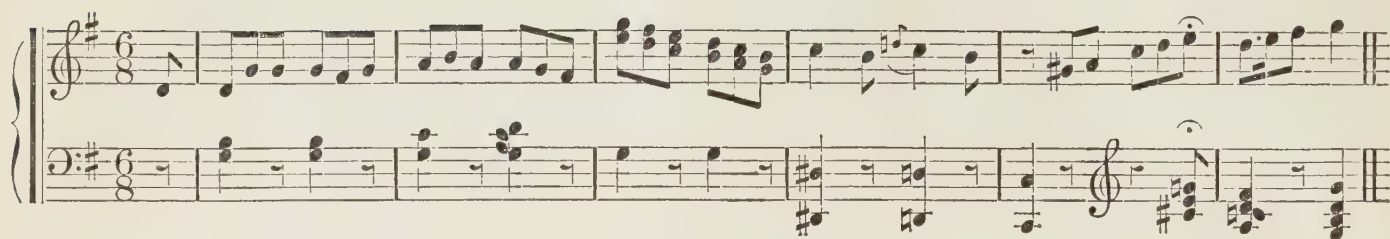
V.

Then, come,—if a board so untempting hath power
To win thee from grandeur, its best shall be thine;
And there's one, long the light of the bard's happy bower,
Who, smiling, will blend her bright welcome with mine.

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE.

With spirit.

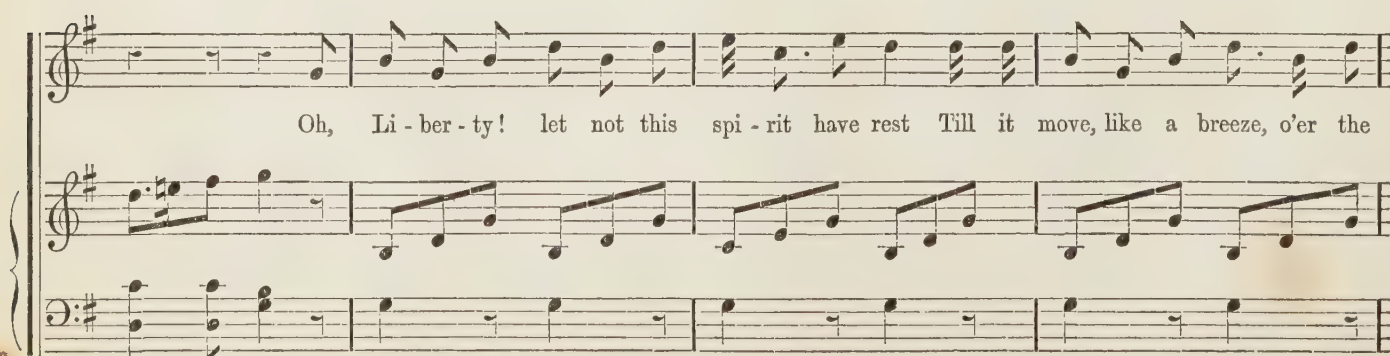
AIR—THE BLACK JOKE.



Sub - lime was the warn - ing which Li - ber - ty spoke, And grand was the mo - ment when



Spaniards a - woke In - to life and re - venge from the Con - quer - or's chain!



Oh, Li - ber - ty! let not this spi - rit have rest Till it move, like a breeze, o'er the

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE.

waves of the west— Give the light of your look to each sor - row - ing spot, Nor,

oh! be the Sham-rock of E - rin for - got While you add to your gar - land the

Ol - ive of Spain!

II.

If the fame of our fathers, bequeath'd with their rights,
Give to country its charm and to home its delights;
If deceit be a wound and suspicion a stain;
Then, ye men of Iberia! our cause is the same—
And, oh! may his tomb want a tear and a name,
Who would ask for a nobler, a holier death,
Than to turn his last sigh into Victory's breath
For the Shamrock of Erin and Olive of Spain!

III.

Ye Blakes and O'Donnels, whose fathers resign'd
The green hills of their youth, among strangers to find
That repose which, at home, they had sigh'd for in vain,
Breathe a hope that the magical flame, which you light,
May be felt yet in Erin, as calm and as bright;
And forgive even Albion, while, blushing, she draws,
Like a truant, her sword, in the long-sighted cause
Of the Shamrock of Erin and Olive of Spain!

IV.

God prosper the cause!—Oh! it cannot but thrive,
While the pulse of one patriot heart is alive,
Its devotion to feel and its rights to maintain:
Then how sainted by sorrow its martyrs will die!
The finger of glory shall point where they lie;
While far from the footstep of coward or slave,
The young Spirit of Freedom shall shelter their grave
Beneath Shamrocks of Erin and Olives of Spain!

EVELEEN'S BOWER.

Plaintively.

AIR—UNKNOWN.

Oh !

weep for the hour, When to E-ve-leen's bower The Lord of the Val-ley with false vows came; The

moon hid her light From the Hea-vens that night, And wept be-hind her clouds o'er the maid - en's shame. The

EVELEEN'S BOWER.

clouds past soon From the chaste cold moon, And Heav'n smiled a - gain with her ves - tal flame; But

lento.
none will see the day When the clouds shall pass a - way, Which that dark hour left up - on

E - ve - leen's fame.

The white snow lay
On the narrow path-way,
Where the Lord of the Valley crost over the moor;
And many a deep print
On the white snow's tint
Show'd the track of his footstep to Eveleen's door.

The next sun's ray
Soon melted away
Ev'ry trace on the path where the false Lord came;
But there's a light above,
Which alone can remove
That stain upon the snow of fair Eveleen's fame.

SILENCE IS IN OUR FESTAL HALLS.

AIR—THE GREEN WOODS OF TRUIGHA.

With melancholy feeling.

pp

Si - lence is in our

pp

fes - tal halls, Oh! Son of Song, thy course is o'er!

In vain on thee sad

E - rin calls, Her minstrel's voice re-sponds no more:—

All si - lent as th'E - o - lian

SILENCE IS IN OUR FESTAL HALLS.

shell . . . Doth sleep at close, at close of some bright day,

When the sweet breeze, that waked its swell At sun - ny morn, hath died a -

way.

II.

Yet, at our feasts, thy spirit long,
Awaked by music's spell, shall rise ;
For, name so link'd with deathless song
Partakes its charm and never dies :
And ev'n within the holy fane,
When music wafts the soul to heaven,
One thought to him, whose earliest strain
Was echoed there, shall long be given.

III.

But, where is now the cheerful day,
The social night, when, by thy side,
He, who now weaves this parting lay,
His skillless voice with thine allied ;
And sung those songs whose every tone,
When bard and minstrel long have past,
Shall still, in sweetness all their own,
Embalm'd by fame, undying last.

IV.

Yes, Erin, thine alone the fame—
Or, if thy bard have shared the crown,
From thee the borrow'd glory came,
And at thy feet is now laid down.
Enough, if Freedom still inspire
His latest song, and still there be,
As ev'ning closes round his lyre,
One ray upon its chords from thee.

WE MAY ROAM THROUGH THIS WORLD.

Merrily.

AIR—GARYONE.

The first system of musical notation is for the piano accompaniment. It features a treble and bass staff in G major (one sharp) and 3/8 time. The melody begins with a forte (*f*) dynamic. The bass line consists of a steady eighth-note accompaniment.

The second system includes the vocal melody and piano accompaniment. The lyrics are: "We may roam thro' this world like a child at a feast, Who but sips of a sweet, and then flies to the rest, And, when". The piano part features a piano (*p*) dynamic and a steady eighth-note accompaniment.

The third system continues the vocal melody and piano accompaniment. The lyrics are: "plea-sure be-gins to grow dull in the east, We may or - der our wings and be off to the west; But if". The piano part maintains the same accompaniment pattern.

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are: "hearts that feel, and eyes that smile, Are the dear - est gifts that Heav'n sup-plies, We". The piano part features a piano (*p*) dynamic and a steady eighth-note accompaniment.

WE MAY ROAM THROUGH THIS WORLD.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

nev-er need leave our own Green Isle For sen - si - tive hearts and for sun - bright eyes. Then re -

mem - ber, wher - ev - er your goblet is crown'd, Thro' this world whe - ther east - ward or westward you roam, When a

cup to the smile of dear wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home.

II.

In England the garden of Beauty is kept
By a dragon of prudery, placed within call;
But so oft this unamiable dragon has slept,
That the garden's but carelessly watch'd, after all.
Oh! they want the wild sweet-briery fence,
Which round the flow'rs of Erin dwells,
Which warns the touch while winning the sense,
Nor charms us least when it most repels.
Then remember, wherever your goblet is crown'd,
Thro' this world whether eastward or westward you roam,
When a cup to the smile of dear woman goes round,
Oh! remember the smile which adorns her at home.

III.

In France, when the heart of a woman sets sail,
On the ocean of wedlock its fortune to try,
Love seldom goes far in a vessel so frail,
But just pilots her off, and then bids her good-bye!
While the daughters of Erin keep the boy
Ever smiling beside his faithful oar,
Thro' billows of woe and beams of joy,
The same as he look'd when he left the shore.
Then remember, wherever your goblet is crown'd,
Thro' this world whether eastward or westward you roam,
When a cup to the smile of dear woman goes round,
Oh! remember the smile which adorns her at home.

COME, SEND ROUND THE WINE.

Spirited.

AIR—WE BROUGHT THE SUMMER WITH US.

The first system of the musical score is in 6/4 time, key of B-flat major. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a piano (p) dynamic, followed by a forte (f) dynamic, and then returns to piano (p). The system concludes with a vocal line starting on a whole note G4 and a piano accompaniment ending on a whole note G2.

The second system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "send round the wine, and leave points of be - lief To sim - ple - ton sa - ges and". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

The third system of the musical score continues the vocal and piano parts. The vocal line has the lyrics "reas'n - ing fools; This mo - ment's a flow'r too fair and brief, To be". The piano accompaniment continues with harmonic support.

The fourth system of the musical score concludes the piece. The vocal line has the lyrics "wi - ther'd and stain'd by the dust of the schools, Your glass may be pur - ple and". The piano accompaniment features a *schierzando* (scherzando) marking and a piano (p) dynamic. The system ends with a vocal line on a whole note G4 and a piano accompaniment on a whole note G2.

COME, SEND ROUND THE WINE.

mine may be blue; But while they're both fill'd from the same bright bowl, The

The first system of the musical score for 'Come, Send Round the Wine'. It features a vocal line in G major (one flat) and a piano accompaniment in 4/4 time. The lyrics are 'mine may be blue; But while they're both fill'd from the same bright bowl, The'.

fool that would quar - rel for diff - 'rence of hue De -

The second system of the musical score. The lyrics are 'fool that would quar - rel for diff - 'rence of hue De -'.

serves not the com - fort they shed o'er the soul.

The third system of the musical score. The lyrics are 'serves not the com - fort they shed o'er the soul.'.

The fourth system of the musical score, concluding the piece. It includes dynamic markings such as *f* (forte) and *p* (piano), and a trill (*tr*) in the vocal line.

Shall I ask the brave soldier who fights by my side
 In the cause of mankind, if our creeds agree?
 Shall I give up the friend I have valued and tried,
 If he kneel not before the same altar with me?
 From the heretic girl of my soul shall I fly,
 To seek somewhere else a more orthodox kiss?
 No! perish the hearts and the laws that try
 Truth, valour, or love, by a standard like this!

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

With feeling.

AIR—MY LODGING IS ON THE COLD GROUND.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of musical notation consists of three staves. The top staff is a vocal line in treble clef, B-flat key, 6/8 time, featuring a triplet of eighth notes. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The system concludes with the vocal line holding a note labeled "Be -".

The third system of musical notation consists of three staves. The vocal line (top staff) continues the melody with the lyrics "lieve me, if all those en - dear - ing young charms, Which I gaze on so fond - ly to -". The piano accompaniment (middle and bottom staves) continues with chords and moving lines.

The fourth system of musical notation consists of three staves. The vocal line (top staff) continues with the lyrics "day, Were to change by to - mor - row, and fleet in my arms, Like". The piano accompaniment (middle and bottom staves) continues with chords and moving lines.

BELIEVE ME, IF ALL THOSE ENDEARING YOUNG CHARMS.

fair - y gifts, fad - ing a - way,— Thou wouldst still be a - dored as this

The first system of the musical score features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

mo - ment thou art, Let thy love - li - ness fade as it will; And a -

The second system continues the melody and accompaniment. The piano part includes some chords with slurs, and the vocal line has a fermata over the word 'And'.

round the dear ru - in each wish of my heart Would en - twine it - self ver - dant - ly

The third system shows the vocal line rising in pitch towards the end of the phrase. The piano accompaniment provides harmonic support with sustained chords.

still!

The fourth system concludes the piece. The vocal line ends with a long note marked 'still!'. The piano accompaniment features a final cadence with sustained chords in the bass.

It is not while beauty and youth are thine own,
 And thy cheeks unprofaned by a tear,
 That the fervour and faith of a soul can be known,
 To which time will but make thee more dear!
 Oh! the heart, that has truly loved, never forgets,
 But as truly loves on to the close;
 As the sun-flower turns on her god, when he sets,
 The same look which she turned when he rose!

HOW OFT HAS THE BENSHEE CRIED.

Slow, and with solemnity.

AIR—THE DEAR BLACK MAID.

p

How oft has the Benshee cried! How oft has Death un-tied

p

Bright links that Glo - ry wove, Sweet bonds en - twined by love! Peace to each man - ly soul that sleepeth!

f *pp*

cres. *f*

Rest to each faith-ful eye that weepeth! Long may the fair and brave Sigh o'er the he - ro's grave.

II.

We're fall'n upon gloomy days;
 Star after star decays:
 Ev'ry bright name, that shed
 Light o'er the land, is fled.
 Dark falls the tear of him who mourneth
 Lost joy or hope, that ne'er returneth;
 But brightly flows the tear
 Wept o'er the hero's bier!

III.

Oh! quench'd are our beacon-lights,
 Thou, of the hundred fights!
 Thou, on whose burning tongue
 Truth, peace, and freedom, hung!
 Both mute—but, long as Valour shineth,
 Or Mercy's soul at war repineth,
 So long shall Erin's pride
 Tell how they lived and died!

SILENT, O MOYLE! BE THE ROAR OF THY WATER.

Moderato.

AIR—ARRAH, MY DEAR EVELEEN.

Si - lent, O Moyle! be the roar of thy wa - ter, Break not, ye breezes! your

chain of re - pose, While, mur - mur-ing mourn - ful - ly, Lir's lone - ly daughter Tells to the night-star her tale of woes.

When shall the Swan, her death-note singing, Sleep with wings in dark - ness furl'd? When will Heav'n, its

sweet bell ring - ing, Call my spi - rit from this storm - y world?

Sadly, O Moyle! to thy winter-wave weeping,
Fate bids me languish long ages away;
Yet still in her darkness doth Erin lie sleeping,
Still doth the pure light its dawning delay!

When will that day-star, mildly springing,
Warm our Isle with peace and love?
When will Heaven, its sweet bell ringing,
Call my spirit to the fields above?

WHEN IN DEATH I SHALL CALM RECLINE.

With Feeling and Gaiety.

AIR—UNKNOWN.

When in death I shall calm re - cline, O bear my heart to my

mis-tress dear; Tell her it lived up - on smiles, and wine Of the bright - est hue, while it lin-ger'd here:

Bid her not shed one tear of sorrow To sul - ly a heart so bril-liant and light; But balm - y drops from the

red grape borrow, To bathe the re - lie from morn till night.

WHEN IN DEATH I SHALL CALM RECLINE.

2ND VERSE.

When the light of my song is o'er, Then

take my harp to your an - cient hall; Hang it up at that friend - ly door Where wea - ry tra-vel-lers

love to call: Then if some Bard, who roams for - sak-en, Re - vive its soft note in pass - ing a - long, Oh!

let one thought of its mas-ter wak - en Your warm - est smile for the child of Song.

Keep this cup, which is now o'erflowing,
To grace your revel when I'm at rest;
Never, oh! never, its balm bestowing
On lips that beauty hath seldom blest!

But when some warm devoted lover
To her he adores shall bathe its brim,
Oh! then my spirit around shall hover,
And hallow each drop that foams for him.

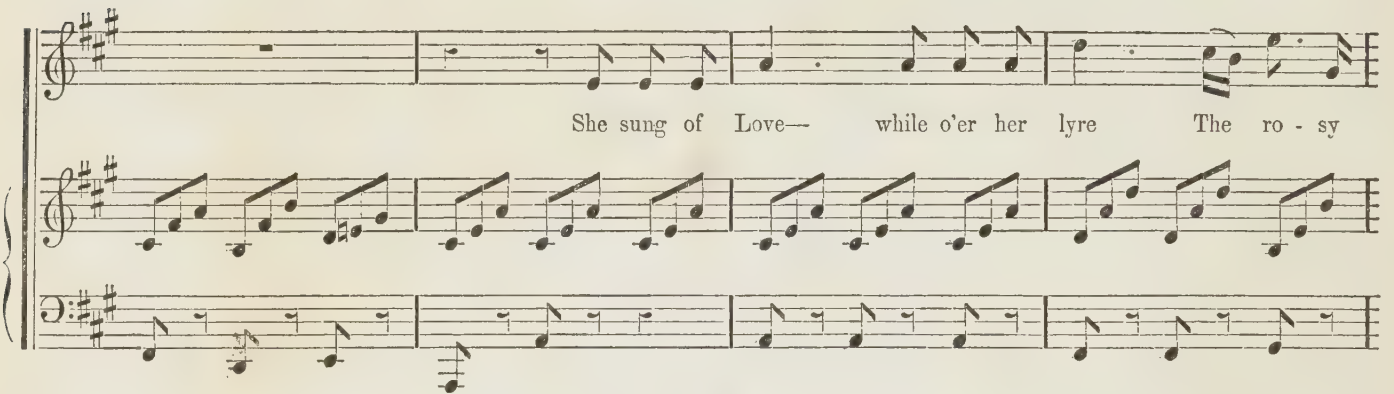
SHE SANG OF LOVE.

With expression.

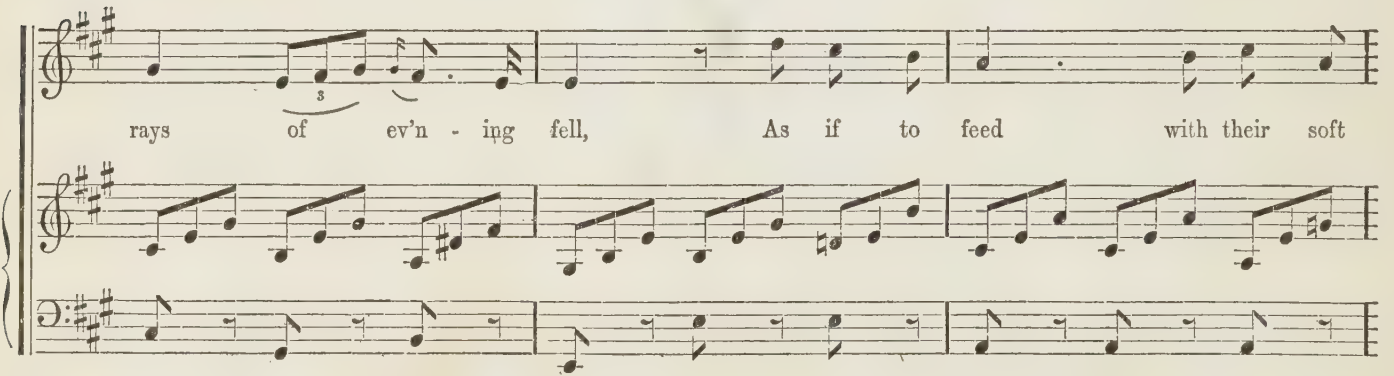
AIR—THE MUNSTER MAN.



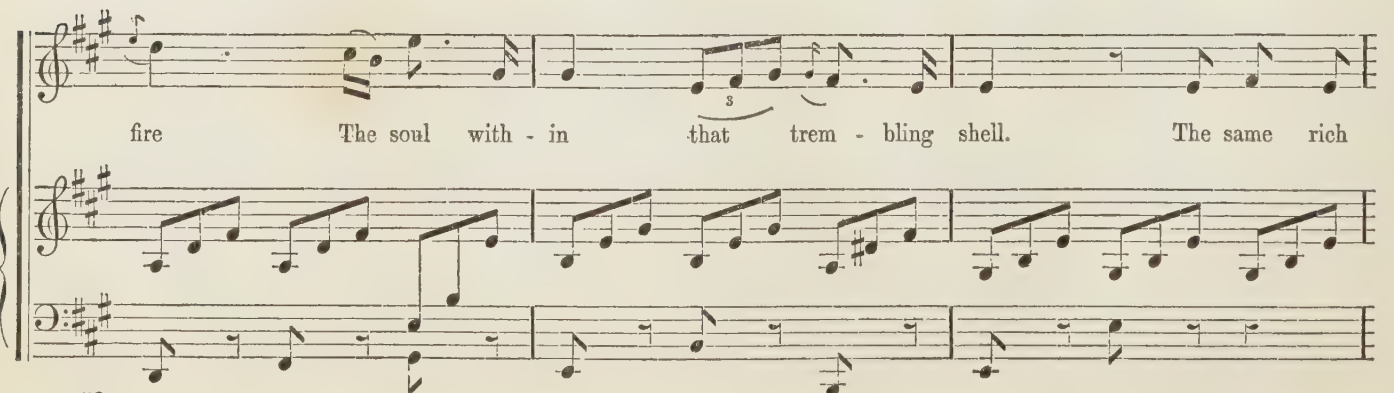
She sung of Love— while o'er her lyre The ro - sy



rays of ev'n - ing fell, As if to feed with their soft



fire The soul with - in that trem - bling shell. The same rich



SHE SANG OF LOVE.

The musical score is written for voice and piano. It consists of three systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The melody is written in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are: "light hung o'er her cheek, And play'd a - round those lips, that sung, And spoke as flowers would sing and speak, If Love could lend their leaves a tongue." The piano part features a flowing, arpeggiated accompaniment. The final system ends with a double bar line.

light hung o'er her cheek, And play'd a - round those lips, that
sung, And spoke as flowers would sing and speak, If Love could
lend their leaves a tongue.

II.

But soon the West no longer burn'd,
Each rosy ray from heav'n withdrew;
And when to gaze again I turn'd,
The minstrel's form seem'd fading too.
As if *her* light and Heav'n's were one,
The glory all had left that frame,
And from her glimm'ring lips the tone,
As from a parting spirit, came.

III.

Who ever loved, but had the thought
That he and all he loved must part?
Fill'd with this fear, I flew and caught
That fading image to my heart—
And cried, "Oh Love! is this thy doom?
Oh light of youth's resplendent day!
Must ye then lose your golden bloom,
And thus, like sunshine, die away?"

LET ERIN REMEMBER THE DAYS OF OLD.

Grand and spirited.

AIR—THE RED FOX.

The piano introduction consists of two staves. The right hand features a series of eighth-note runs and chords, starting with a forte (*f*) dynamic. The left hand provides a harmonic accompaniment with chords and some eighth-note movement.

The first system of the song. The vocal melody begins on a whole rest, followed by the lyrics "Let E - rin re - mem - ber the". The piano accompaniment continues with a steady eighth-note pattern. A trill (*tr*) is marked on a note in the right hand, and a piano (*p*) dynamic is indicated.

The second system of the song. The vocal melody continues with the lyrics "days of old, Ere her faith - less sons be - tray'd her, When Ma - la - chi wore the". The piano accompaniment maintains its rhythmic accompaniment.

The third system of the song. The vocal melody concludes with the lyrics "col - lar of gold, Which he won from her proud in - va - der; When her Kings, with stand - ard of". The piano accompaniment ends with a repeat sign. The key signature changes to one flat (B-flat) in the final measure.

LET ERIN REMEMBER THE DAYS OF OLD.

green un - furl'd, Led the Red - Branch Knights to dan - ger, Ere the em - 'rald gem of the

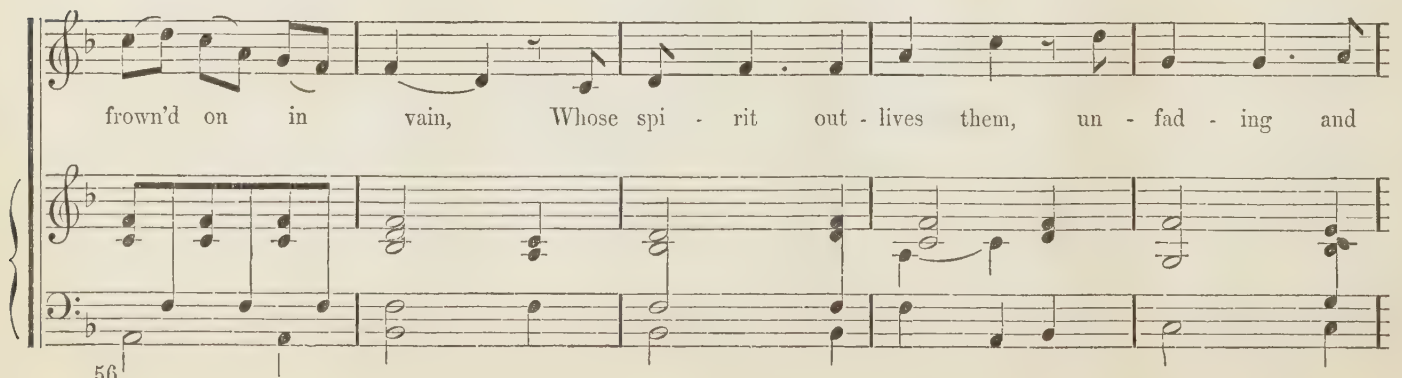
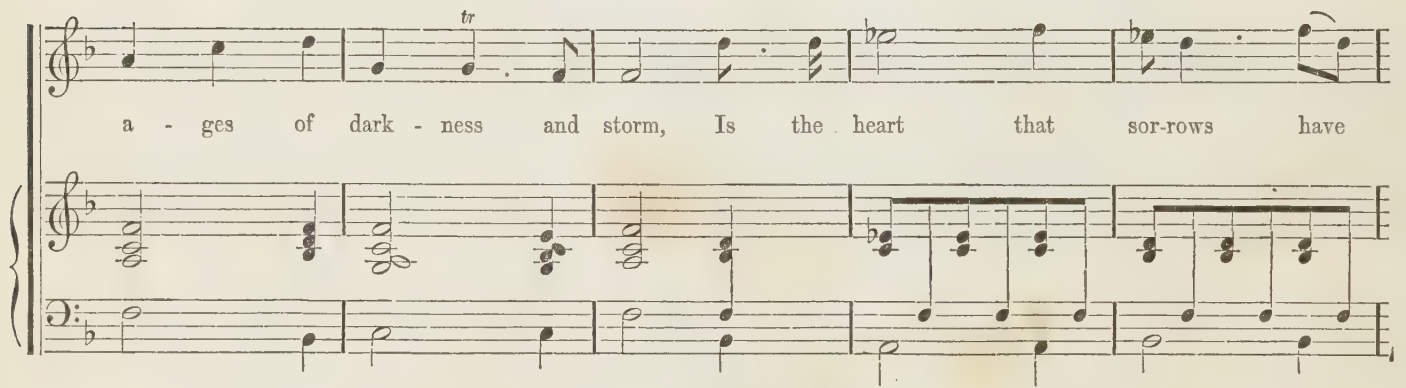
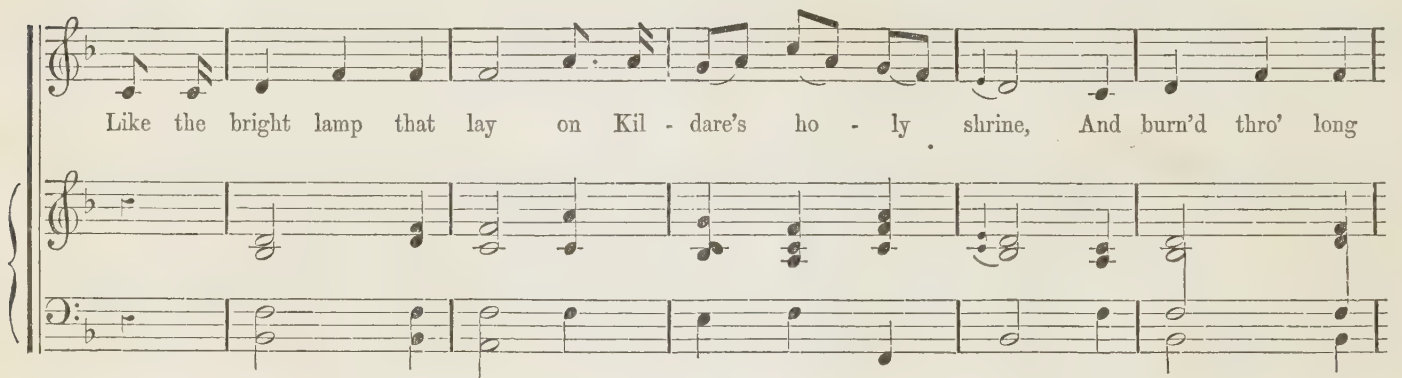
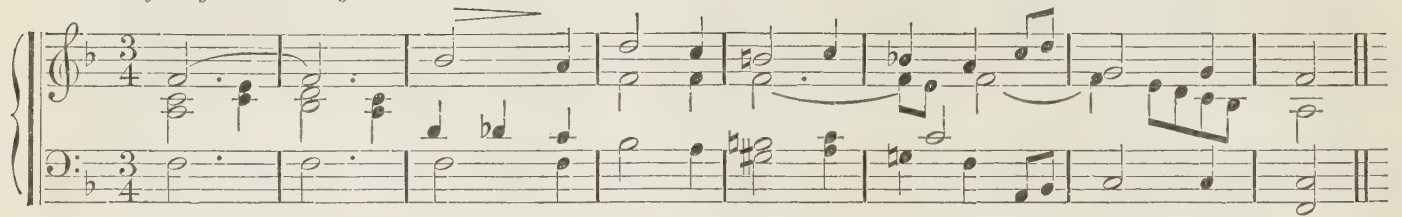
west - ern world Was set in the crown of a stran - ger.

On Lough-Neagh's bank, as the fisherman strays,
 When the clear cold eve's declining,
 He sees the round towers of other days
 In the wave beneath him shining!
 Thus shall Memory often, in dreams sublime,
 Catch a glimpse of the days that are over;
 Thus, sighing, look through the waves of Time
 For the long-faded glories they cover!

LIKE THE BRIGHT LAMP.

With feeling and solemnity.

AIR—THAMAMA HALLA.

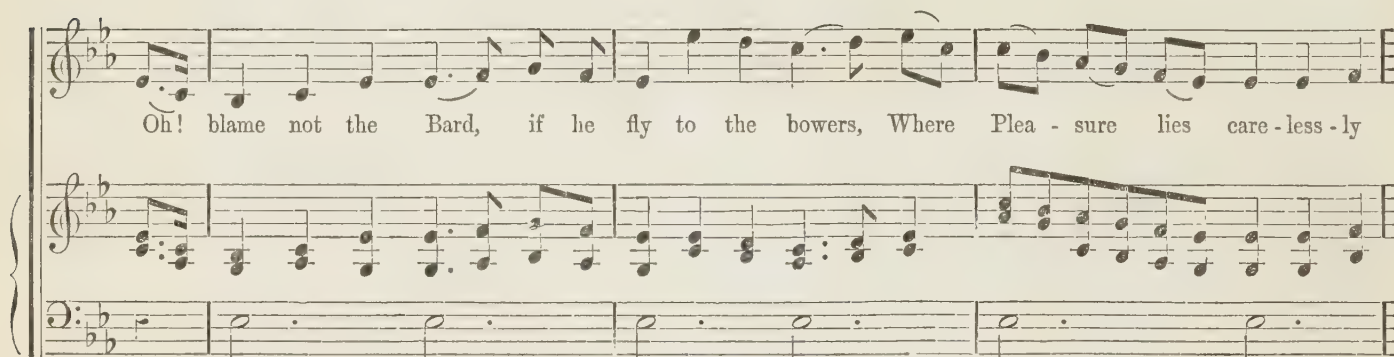


LIKE THE BRIGHT LAMP.

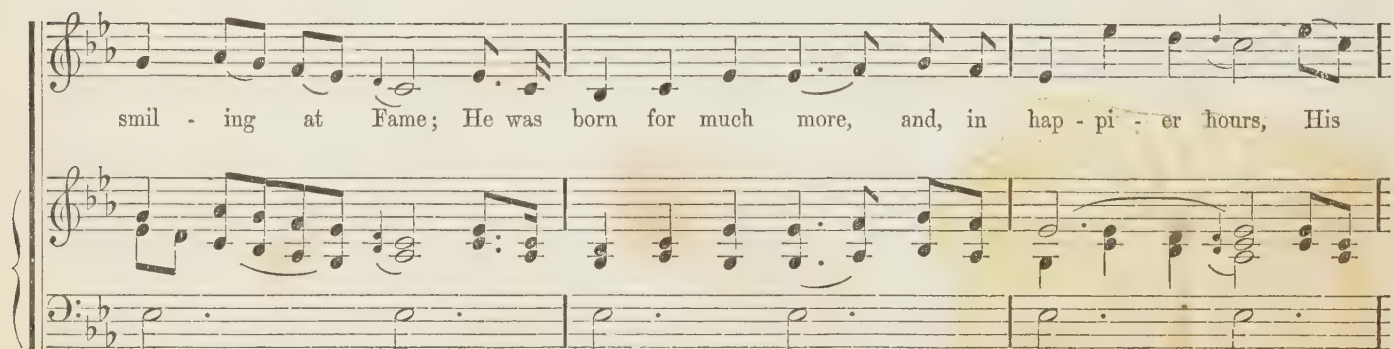
OH! BLAME NOT THE BARD.

With expression.

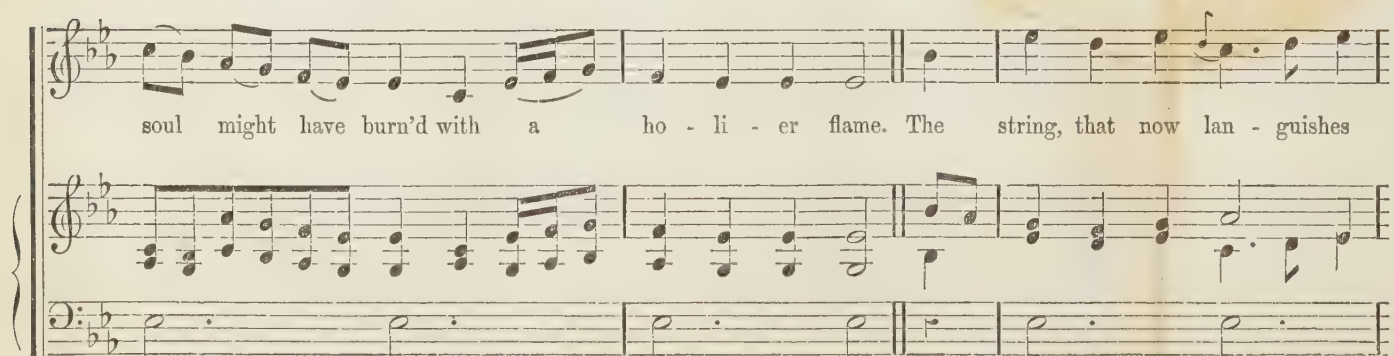
AIR—KITTY TYRREL.



Oh! blame not the Bard, if he fly to the bowers, Where Plea - sure lies care-less-ly



smil - ing at Fame; He was born for much more, and, in hap - pi - er hours, His



soul might have burn'd with a ho - li - er flame. The string, that now lan - guishes

OH! BLAME NOT THE BARD

loose o'er the lyre, Might have bent a proud bow to the war - ri-or's dart; And the

lip, which now breathes but the song of de - sire, Might have pour'd the full tide of the

pa - tri - ot's heart!

II.

But, alas for his country! her pride is gone by,
And that spirit is broken which never would bend:
O'er the ruin her children in secret must sigh,
For 'tis treason to love her, and death to defend!
Unprized are her sons, till they've learn'd to betray,
Undistinguish'd they live, if they shame not their sires:
And the torch, that would light them through dignity's way,
Must be caught from the pile where their country expires!

III.

Then blame not the Bard, if, in Pleasure's soft dream,
He should try to forget what he never can heal!
Oh! give but a hope—let a vista but gleam
Through the gloom of his country, and mark how he'll feel!
That instant, his heart at her shrine would lay down
Every passion it nursed, every bliss it adored;
While the myrtle, now idly entwined with his crown,
Like the wreath of Harmodius, should cover his sword.

IV.

But, though glory be gone, and though hope fade away,
Thy name, loved Erin! shall live in his songs;
Not ev'n in the hour when his heart is most gay
Will he lose the remembrance of thee and thy wrongs!
The stranger shall hear thy lament on his plains;
The sigh of thy Harp shall be sent o'er the deep,
Till thy masters themselves, as they rivet thy chains,
Shall pause at the song of their captive, and weep!

THEY KNOW NOT MY HEART.

Tenderly.

AIR—COOLON DAS.

They know not my heart, who believe there can be One

The first system of musical notation for the song. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The lyrics 'They know not my heart, who believe there can be One' are written below the vocal line.

stain of this earth in its feel - ings for thee; Who think, while I see thee in

The second system of musical notation. The lyrics 'stain of this earth in its feel - ings for thee; Who think, while I see thee in' are written below the vocal line.

beau - ty's young hour, As pure as the morn - ing's first dew on the flow'r, I could harm what I

The third system of musical notation. The lyrics 'beau - ty's young hour, As pure as the morn - ing's first dew on the flow'r, I could harm what I' are written below the vocal line. Dynamic markings *mf* and *p* are present in the piano accompaniment.

love— as the Sun's wan - ton ray, But smiles on the dew - drop, to waste it a -

The fourth system of musical notation. The lyrics 'love— as the Sun's wan - ton ray, But smiles on the dew - drop, to waste it a -' are written below the vocal line. Dynamic markings *mf* and *p* are present in the piano accompaniment.

THEY KNOW NOT MY HEART.

2ND VERSE.

way! No—beam - ing with light as those young fea-tures are, There's a

light round thy heart which is love - li - er far! It is not that cheek— 't is the

soul, dawn-ing clear Thro' its in - no - cent blush, makes thy beau - ty so dear; As the sky we look

up to, though glorious and fair, Is look'd up to the more, be-cause Heaven is there!

WHILE GAZING ON THE MOON'S LIGHT.

Tenderly.

AIR—OONAGH.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (B-flat) and a time signature of 6/8. It begins with a whole rest for two measures, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment is in bass clef, also in 6/8 time, and begins with a whole rest for two measures, followed by a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'While gaz - ing on the' are written below the vocal line.

The second system of musical notation continues the vocal and piano parts. The vocal line continues with a half note C5, a quarter note B4, a quarter note A4, a half note G4, a quarter note F#4, and a quarter note E4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'moon's light, A mo - ment from her smile I turn'd, To look at orbs, that, more bright, In' are written below the vocal line.

The third system of musical notation continues the vocal and piano parts. The vocal line continues with a half note D5, a quarter note C5, a quarter note B4, a half note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'lone and dis - tant glo - ry burn'd: But too far Each proud star For me to feel its' are written below the vocal line.

The fourth system of musical notation continues the vocal and piano parts. The vocal line continues with a half note E4, a quarter note D4, a quarter note C4, a half note B3, a quarter note A3, and a quarter note G3. The piano accompaniment continues with a half note G3, a quarter note A3, and a quarter note B3. The lyrics 'warm - ing flame; Much more dear That mild sphere, Which near our pla - net' are written below the vocal line.

WHILE GAZING ON THE MOON'S LIGHT.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system includes a vocal line, a piano accompaniment, and an 8va. (octave) line. The lyrics are: "smil - ing came: Thus, Ma - ry dear! be thou my own— While bright - er eyes un - heed - ed play, I'll love these moon - light looks a - lone, Which bless my home, and guide my way! 8va. - - - - -"

The day had sunk in dim showers,
 But midnight now, with lustre meek,
 Illumined all the pale flowers,
 Like hope, that lights a mourner's cheek.
 I said (while
 The moon's smile
 Play'd o'er a stream, in dimpling bliss),
 "The moon looks
 On many brooks ;
 The brook can see no moon but this."
 And thus, I thought, our fortunes run,
 For many a lover looks to thee ;
 While, oh ! I feel there is but *one*,
One Mary in the world for me !

WHEN DAYLIGHT WAS YET SLEEPING.

Moderate time.

AIR—KITTY OF COLERAINE; OR, PADDY'S RESOURCE.



When day - light was yet sleep - ing un - der the bil - low, And stars in the hea - vens still

The first line of the song features a vocal melody in the treble clef and a piano accompaniment in the grand staff. The lyrics are: "When day - light was yet sleep - ing un - der the bil - low, And stars in the hea - vens still". The piano part consists of a simple harmonic accompaniment in the bass clef.

lin - ger - ing shone, Young Kit - ty, all blush - ing, rose up from her pil - low, The

The second line of the song continues the vocal melody and piano accompaniment. The lyrics are: "lin - ger - ing shone, Young Kit - ty, all blush - ing, rose up from her pil - low, The". The piano part continues with a simple harmonic accompaniment.

last time she e'er was to press it a - lone: For the youth, whom she trea - sured her

The third line of the song concludes the vocal melody and piano accompaniment. The lyrics are: "last time she e'er was to press it a - lone: For the youth, whom she trea - sured her". The piano part continues with a simple harmonic accompaniment.

WHEN DAYLIGHT WAS YET SLEEPING.

heart and her soul in, Had pro-mised to link the last tie be-fore noon; And when

once the young heart of a maid-en is stol-en, The maid-en her-self will steal

af-ter it soon!

II.

As she look'd in the glass, which a woman ne'er misses,
 Nor ever wants time for a sly glance or two,
 A butterfly, fresh from the night-flower's kisses,
 Flew over the mirror, and shaded her view.
 Enraged with the insect for hiding her graces,
 She brush'd him—he fell, alas! never to rise:—
 “Ah! such,” said the girl, “is the pride of our faces,
 For which the soul's innocence too often dies!”

III.

While she stole through the garden, where heart's-ease was growing,
 She cull'd some, and kiss'd off its night-fallen dew;
 And a rose, further on, look'd so tempting and glowing,
 That, spite of her haste, she must gather it too:
 But, while o'er the roses too carelessly leaning,
 Her zone flew in two, and the heart's-ease was lost:—
 “Ah! this means,” said the girl (and she sigh'd at its meaning),
 “That love is scarce worth the repose it will cost!”

BY THE HOPE WITHIN US SPRINGING

AIR—THE FAIRY QUEEN.

Harmonized for four voices.

Majestically. *f* *tr* *p* *tr* *f* *p* *lento.*

pp *ff* *p* *a tempo.*

1ST TREBLE.

By the hope within us spring-ing, Her - ald of to - morrow's strife,

2ND TREBLE.

And by that sun, whose light is bringing Chains or freedom, death or

TENOR EIGHT NOTES LOWER.

BASS.

pp

BY THE HOPE WITHIN US SPRINGING.

Oh! re-mem-ber, life can be No charm for him, who lives not free! Sinks the

life— Oh! re-mem-ber, life can be No charm for him, who lives not free! Sinks the

Oh! re-mem-ber, life can be No charm for him, who lives not free! Likethe day-star in the wave,

Oh! re-mem-ber, life can be No charm for him, who lives not free!

he-ro to his grave,

he-ro to his grave, 'Midst the dew-fall of a na-tion's tears!

'Midst the dew-fall of a na-tion's tears!

'Midst the dew-fall of a na-tion's tears!

'Midst the dew-fall of a na-tion's tears!

BY THE HOPE WITHIN US SPRINGING.

The smiles of home may soothing shine,

Blessed is he, o'er whose de-cline The smiles of home may soothing shine, And light him down the steep of

Blest is he, o'er whose de-cline The smiles of home may soothing shine, And light him down the steep of

Blest is he, o'er whose de-cline The smiles of home may soothing shine, And light . . him

p

cres. But, oh! how grand,

years: . . But, oh! how grand, but,

years: . . But, oh! how grand-ly, how grandly, but,

down the steep of years: But, oh! how grandly, how grandly, but,

f

68 *ff*

BY THE HOPE WITHIN US SPRINGING.

Who close their eyes on Vic - t'ry's breast!

oh! how grand they sink to rest, Who close their eyes on Vic - t'ry's breast!

oh! how grand they sink to rest, Who close their eyes on Vic - t'ry's breast!

oh! how grand they sink to rest, Who close their eyes on Vic - t'ry's breast!

O'er his watchfire's fading, em - bers Now the foe-man's cheek turns white,

When his bod-ing heart that

BY THE HOPE WITHIN US SPRINGING.

field re - members, Where we dimm'd his glo-ry's light! Nev - er let him bind a - gain A

Nev - er let him bind a - gain A

Nev - er let him bind a - gain A

Nev - er let him bind a - gain A

The first system of the musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#). The lyrics are: "field re - members, Where we dimm'd his glo-ry's light! Nev - er let him bind a - gain A". The piano part features a rhythmic melody in the right hand and a supporting bass line in the left hand.

chain like that we broke from then! Oh! be - fore the ev'ning falls,

chain like that we broke from then! Oh! be - fore the ev'ning falls, May we

chain like that we broke from then! Hark! the horn of com - bat calls!— May we

chain like that we broke from then! May we

The second system of the musical score continues the composition. The lyrics are: "chain like that we broke from then! Oh! be - fore the ev'ning falls,". The piano part continues with a similar rhythmic pattern, ending with a piano (p) marking. The key signature remains one sharp (F#).

BY THE HOPE WITHIN US SPRINGING.

pledge that horn in tri - umph round! Ma - ny a heart that

pledge that horn in tri - umph round! Ma - ny hearts that

pledge that horn in tri - umph round! Ma - ny hearts that

f *p*

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clef. The lyrics are: 'pledge that horn in tri - umph round! Ma - ny a heart that' for the first staff, 'pledge that horn in tri - umph round! Ma - ny hearts that' for the second staff, and 'pledge that horn in tri - umph round! Ma - ny hearts that' for the third staff. The piano part features a melody in the right hand and a bass line in the left hand, with dynamics *f* and *p* indicated.

In slum - ber cold at night shall lie,

now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's sound: . . .

now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's sound: . . .

now beats high, In slum - ber cold at night shall lie, Nor wake . . . nor wake at Vict'ry's sound:

This system contains three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clef. The lyrics are: 'In slum - ber cold at night shall lie,' for the first staff, 'now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's sound: . . .' for the second staff, 'now beats high, In slum - ber cold at night shall lie, Nor wak - en ev'n at Vic - t'ry's sound: . . .' for the third staff, and 'now beats high, In slum - ber cold at night shall lie, Nor wake . . . nor wake at Vict'ry's sound:' for the fourth staff. The piano part features a melody in the right hand and a bass line in the left hand, with a repeat sign in the right hand of the fourth staff.

BY THE HOPE WITHIN US SPRINGING.

But, oh! how blest

But, oh! how blest, but, oh! how blest the

But, oh! how blessed, how blessed, but, oh! how blest the

But, oh! how blessed, how blessed, but, oh! how blest the

O'er whom a wond'ring world shall weep!

he - ro sleeps, O'er whom a wond'ring world shall weep!

he - ro sleeps, O'er whom a wond'ring world shall weep!

he - ro sleeps, O'er whom a wond'ring world shall weep!

NIGHT CLOSED AROUND THE CONQUEROR'S WAY.

With solemnity.

AIR—THY FAIR BOSOM.

The musical score is written for voice and piano. It features a vocal line with lyrics and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into four systems, each with a vocal staff and a piano staff. The lyrics are: "Night closed a-round the conqueror's way, And lightning show'd the dis-tant hill, Where those, who lost that dread-ful day, Stood few and faint, but fearless still! The soldier's hope, the patriot's zeal . . . For ev-er dimm'd, for ev-er crost— Oh! who shall say . . . what he-ros feel, When all but life and honour's lost?" The piano accompaniment includes trills (tr) and a piano (p) dynamic marking. There are also triplets (3) and various musical notations such as slurs and ties.

Night closed a - round the conqueror's way, And
lightning show'd the dis-tant hill, Where those, who lost that dread-ful day, Stood few and faint, but
fearless still! The soldier's hope, the patriot's zeal . . . For ev-er dimm'd, for ev-er crost— Oh!
who shall say . . . what he-ros feel, When all but life and honour's lost?

The last sad hour of Freedom's dream
And Valour's task moved slowly by,
While mute they watch'd, till morning's beam
Should rise, and give them light to die!—

There is a world, where souls are free,
Where tyrants taint not Nature's bliss:
If death that world's bright opening be,
Oh! who would live a slave in this?

OH! 'TIS SWEET TO THINK.

Playfully.

AIR—THADY, YOU GANDER.

Oh! 'tis sweet to think that, wher - e'er we rove, We are

The first system of musical notation for the song. It features a vocal line in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs), with the right hand playing a melody of eighth and sixteenth notes and the left hand providing a bass line with chords and single notes.

sure to find some-thing bliss - ful and dear, And that, when we're far from the lips we love, We have

The second system of musical notation. The vocal line continues the melody with eighth and sixteenth notes. The piano accompaniment features a more active right hand with many sixteenth notes and a steady bass line.

but to make love to the lips we are near! The heart, like a ten - drill, ac - cus - tom'd to cling, Let it

The third system of musical notation. The vocal line includes a triplet of eighth notes. The piano accompaniment has a more complex right hand with many sixteenth and thirty-second notes, and a bass line with chords.

grow where it will, can - not flour - ish a - lone, But will lean to the near - est and love - li - est thing It can

The fourth and final system of musical notation on this page. The vocal line concludes with a series of eighth notes. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

OH! 'TIS SWEET TO THINK.

twine with it - self, and make close - ly its own. Then, oh! what plea - sure, where - 'er we rove, To be

doom'd to find some - thing still that is dear; And to know, when far from the lips we love, We have

but to make love to the lips we are near!

'Twere a shame, when flowers around us rise,
 To make light of the rest if the rose is not there;
 And the world's so rich in resplendent eyes,
 'Twere a pity to limit one's love to a pair.
 Love's wing and the peacock's are nearly alike;
 They are both of them bright, but they're changeable too:
 And, wherever a new beam of beauty can strike,
 It will tincture Love's plume with a different hue.
 Then, oh! what pleasure, where'er we rove,
 To be doom'd to find something still that is dear;
 And to know, when far from the lips we love,
 We have but to make love to the lips we are near!

I'VE A SECRET TO TELL THEE.

In moderate time, and with smoothness.

AIR—OH SOUTHERN BREEZE.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 6/8. The vocal line begins with a whole rest for three measures, followed by the lyrics "I've a se-cret to tell thee, but, hush! not here, Oh!". The piano accompaniment starts with a *pp* (pianissimo) dynamic and includes a *rallentando* marking. The system concludes with a double bar line.

I've a se-cret to tell thee, but, hush! not here, Oh!

The second system of the musical score. The vocal line continues with the lyrics "not where the world its vi-gil keeps; I'll seek, to whis-per it in thine ear, Some shore where the Spi-rit of". The piano accompaniment continues with a similar harmonic texture. The system concludes with a double bar line.

not where the world its vi-gil keeps; I'll seek, to whis-per it in thine ear, Some shore where the Spi-rit of

The third system of the musical score. The vocal line continues with the lyrics "Si-lence sleeps; Where sum-mer's wave un-mur-m'ring dies, Nor fay can hear the foun-tain's gush; Where,". The piano accompaniment continues with a similar harmonic texture. The system concludes with a double bar line.

Si-lence sleeps; Where sum-mer's wave un-mur-m'ring dies, Nor fay can hear the foun-tain's gush; Where,

The fourth system of the musical score. The vocal line continues with the lyrics "if one note her night-bird sighs, The Rose saith, chid-ing him, 'Hush, sweet, hush!'". The piano accompaniment continues with a similar harmonic texture. The system concludes with a double bar line.

if one note her night-bird sighs, The Rose saith, chid-ing him, "Hush, sweet, hush!"

I'VE A SECRET TO TELL THEE.

2ND VERSE.

There, 'mid the deep si - lence of that hour, When

rallentando.

stars can be heard in o - cean dip, Thy - self shall, un - der some ro - sy bower, Sit mute, with thy fin - ger

on thy lip: Like him, the boy, who born a - mong The flow - ers that on the Nile-stream blush, Sits

ev - er thus—his on - ly song To earth and hea - ven still "Hush, all, hush."

pp

morendo.

p *dim.* *pp*

THROUGH GRIEF AND THROUGH DANGER

With feeling.

AIR—I ONCE HAD A TRUE-LOVE.

Through grief and through dan - ger thy smile hath cheer'd my way, Till

hope seem'd to bud from each thorn that round me lay; The dark-er our fortune, the brighter our pure love burn'd, Till

shame in - to glo - ry, till fear in - to zeal was turn'd: Oh! slave as I was, in thy arms my spi - rit felt free, And

bless'd e'en the sor - rows that made me more dear to thee.

II.

Thy rival was honour'd, while thou wert wrong'd and scorn'd;
Thy crown was of briers, while gold her brows adorn'd;
She woo'd me to temples, while thou lay'st hid in caves;
Her friends were all masters, while thine, alas! were slaves;
Yet cold in the earth at thy feet I would rather be,
Than wed what I loved not, or turn one thought from thee.

III.

They slander thee sorely, who say thy vows are frail—
Hadst thou been a false one, thy cheek had look'd less pale!
They say too, so long thou hast worn those lingering chains,
That deep in thy heart they have printed their servile stains;
Oh! do not believe them—no chain could that soul subdue;
Where shineth *thy* spirit, there liberty shineth too!

DRINK TO HER.

Playful.

AIR—HEIGH HO! MY JACKY.

Drink to her, who long Hath waked the po-et's sigh—The girl, who gave to Song What

gold could nev-er buy! Oh! wo-man's heart was made For min-strel-hands a-lone: By o-ther fin-gers play'd, It

yields not half the tone. Then here's to her who long Hath waked the po-et's sigh—The

girl, who gave to Song What gold could nev-er buy!

II.

At Beauty's door of glass,
When Wealth and Wit once stood,
They ask'd her, "*Which* might pass?"
She answer'd, "He who could."
With golden key Wealth thought
To pass—but 't would not do;
While Wit a diamond brought,
Which cut his bright way through!
Then here's to her who long
Hath waked the poet's sigh—
The girl, who gave to Song
What gold could never buy!

III.

The Love, that seeks a home
Where wealth or grandeur shines,
Is like the gloomy gnome,
That dwells in dark gold mines:
But, oh! the poet's love
Can boast a brighter sphere;
Its native home's above,
Though woman keeps it here!
Then drink to her who long
Hath waked the poet's sigh—
The girl, who gave to Song
What gold could never buy!

WHEN THROUGH LIFE UNBLEST WE ROVE.

Slow, and with feeling.

AIR—BANKS OF BANNA.

When thro' life un - blest we rove,

The first system of the musical score. It features a vocal line in treble clef with a common time signature (C). The piano accompaniment is in the lower staves, with the left hand in bass clef and the right hand in treble clef. The melody begins with a series of eighth and sixteenth notes, followed by a more complex passage with trills and grace notes.

Los-ing all that made life dear, Should some notes, we used to love In days of boy - hood, meet our ear;

The second system of the musical score. The vocal line continues with a melodic phrase that ends with a trill (tr). The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept— Kind - ling form - er

The third system of the musical score. The vocal line features a series of eighth notes. The piano accompaniment continues with a steady rhythm, supporting the vocal melody.

2ND VERSE.

smiles a - gain In fad-ed eyes, that long have wept! Like the gale, that sighs a - long

The fourth system of the musical score, marking the beginning of the second verse. The vocal line starts with a new melodic phrase. The piano accompaniment continues with a consistent harmonic pattern.

WHEN THROUGH LIFE UNBLEST WE ROVE.

Bed of o - ri - en - tal flow'rs, Is the grate-ful breath of Song, That once was heard in happier hours.

Fill'd with balm, the gale sighs on, Tho' the flow'rs have sunk in death: So, when Plea - sure's

dream is gone, Its mem' - ry lives in Mu - sic's breath!

Music!—oh! how faint, how weak!
 Language fades before thy spell!
 Why should Feeling ever speak,
 When thou canst breathe her soul so well?
 Friendship's balmy words may feign,
 Love's are ev'n more false than they;
 Oh! 't is only Music's strain
 Can sweetly soothe, and not betray!

THEY CAME FROM A LAND BEYOND THE SEA.

In moderate time, and flowingly.

AIR—PEGGY BAWN.

The first system of music is in 3/4 time. The treble staff begins with a piano (*pp*) dynamic and contains a continuous eighth-note melody. The bass staff provides a simple harmonic accompaniment with half notes and rests.

The second system continues the melody. It includes performance directions: *rallentando.* (rushing) and *dim.* (diminuendo). The lyrics "They came from a land be -" are aligned with the melody. The system ends with a double bar line.

The third system continues the melody. The lyrics "yond the sea, And now o'er the west - ern main, Set sail, in their good ships," are aligned with the melody. The system ends with a double bar line.

The fourth system continues the melody. The lyrics "gal - lant - ly, From the sun - ny land of Spain. 'Oh, where's the Isle we've" are aligned with the melody. The system ends with a double bar line.

THEY CAME FROM A LAND BEYOND THE SEA.

seen in dreams, Our des - tined home or grave? "— Thus

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "seen in dreams, Our des - tined home or grave? "— Thus". The piano part consists of a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sung they, as by the morn - ing's beams They boom'd o'er th'At - lan - tic wave.

The second system continues the melody and accompaniment. The lyrics are: "sung they, as by the morn - ing's beams They boom'd o'er th'At - lan - tic wave.". The piano part maintains the same accompaniment pattern, with a slight increase in dynamics towards the end of the system.

The third system concludes the first part of the song. It features a final vocal phrase and a piano accompaniment that ends with a double bar line. The piano part includes some chords and a final cadence.

II.

And lo, where afar o'er ocean shines
 A sparkle of radiant green,
 As though in that deep lay em'rald mines,
 Whose light through the wave was seen.
 "'Tis Innisfail—'t is Innisfail!"
 Rings o'er the echoing sea,
 While, bending to Heav'n, the warriors hail
 That home of the brave and free.

III.

Then turn'd they unto the Eastern wave,
 Where now their Day-God's eye
 A look of such sunny omen gave
 As lighted up sea and sky.
 Nor frown was seen through sky or sea,
 Nor tear on leaf or sod,
 When first on their Isle of Destiny
 Our Eastern fathers trod.

'TIS BELIEVED THAT THIS HARP.

Moderate time.

AIR—GAGE FANE.

Piano introduction in G major, 3/4 time, 8 measures. The melody is in the right hand, starting on G4, and the bass line is in the left hand, starting on G2. The key signature has one sharp (F#).

First system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: 'Tis be - lieved that this Harp, which I wake now for thee, Was a Sy - ren, of old, who sung

Second system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: un - der the sea; And who oft - en at eve through the bright bil - low roved, To meet on the green shore a

Third system of the song. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: youth whom she loved.

2ND VERSE.

'TIS BELIEVED THAT THIS HARP.

But she loved him in vain, for he left her to weep, And in tears all the night her gold

ring-lets to steep, Till Heav'n look'd with pi - ty on true love so warm, And changed to this soft Harp the

sea- maid - en's form!

III.

Still her bosom rose fair—still her cheek smiled the same—
 While her sea-beauties gracefully curl'd round the frame;
 And her hair, shedding tear-drops from all its bright rings,
 Fell over her white arm, to make the gold strings!

IV.

Hence it came that this soft Harp so long hath been known
 To mingle Love's language with Sorrow's sad tone,
 Till thou didst divide them, and teach the fond lay
 To be love when I'm near thee, and grief when away!

OH! THE DAYS ARE GONE, WHEN BEAUTY BRIGHT.

Moderate time, with expression.

AIR—THE OLD WOMAN.

Oh! the

days are gone, when beauty bright My heart's chain wove; When my dream of life, from morn till night, Was love, still love! New

hope may bloom, And days may come, Of milder, calmer beam, But there's nothing half so sweet in life As love's young dream! Oh! there's

2ND VERSE.

nothing half so sweet in life As love's young dream! Tho' the

OH! THE DAYS ARE GONE, WHEN BEAUTY BRIGHT.

bard to pur - er fame may soar, When wild youth's past ; Tho' he win the wise, who frown'd before, To smile at last ; He'll

The first system of the musical score is in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

never meet A joy so sweet In all his noon of fame, As when first he sung to woman's ear His soul - felt flame, And at

The second system continues the melody. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains its rhythmic pattern, with some variations in the left hand.

ev - 'ry close, she blush'd to hear The one loved name !

Dim - in - u - en - do.

The third system concludes the piece. The vocal line ends with a half note G4. The piano accompaniment features a final flourish in the right hand. The tempo marking 'Dim - in - u - en - do.' is placed above the final vocal notes.

Oh! that fairy form is ne'er forgot,
Which first love traced ;
Still it ling'ring haunts the greenest spot
On mem'ry's waste !
'Twas odour fled
As soon as shed ;
'Twas morning's winged dream !
'Twas a light, that ne'er can shine again
On life's dull stream !
Oh! 't was light, that ne'er can shine again
On life's dull stream !

STRIKE THE GAY HARP! SEE THE MOON IS ON HIGH.

With liveliness and spirit.

AIR—THE NIGHTCAP.

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 6/8. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment starts with a piano (*p*) dynamic, followed by a crescendo (*cres.*) and a fortissimo (*f*) section, ending with a piano (*p*) section. The lyrics 'Strike the gay harp! see the' are written below the vocal line.

The second system of the musical score. The vocal line continues with the lyrics 'moon is on high, And, as true to her beam as the tides of the o-cean, Young hearts, when they feel the soft'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

The third system of the musical score. The vocal line continues with the lyrics 'light of her eye, O - bey the mute call and heave in - to mo - tion. Then, sound notes— the'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

The fourth system of the musical score. The vocal line continues with the lyrics 'gay - est, the light-est, That ev - er took wing when heav'n look'd brightest! A - gain! A - gain!'. The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands. The system ends with a fortissimo (*mf*) dynamic.

STRIKE THE GAY HARP.

Oh! could such heart - stir - ring

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for three measures, followed by a half note 'Oh!' and a quarter note 'could'. The piano accompaniment starts with a forte (*f*) dynamic, playing a rhythmic pattern of eighth and sixteenth notes. A trill (*tr*) is marked on the second measure of the piano part. The system concludes with a piano (*p*) dynamic marking.

mu - sic be heard In that Ci - ty of Sta - tues de - scribed by ro - manc - ers, So wake - ning its spell, ev - en

The second system continues the musical piece. The vocal line has a half note 'mu - sic' and a quarter note 'be heard'. The piano accompaniment consists of chords and single notes, maintaining the rhythmic flow. The system ends with a half note 'ev - en'.

stonewould be stirr'd, And statues themselves all start in - to danc - ers!

The third system concludes the musical score. The vocal line has a half note 'stonewould' and a quarter note 'be stirr'd'. The piano accompaniment features a more active melody in the final measures. The system ends with a double bar line.

Why then delay, with such sounds in our ears,
 And the flower of Beauty's own garden before us,
 While stars overhead leave the song of their spheres,
 And, list'ning to ours, hang wondering o'er us.
 Again that strain!—to hear it thus sounding
 Might set ev'n Death's cold pulses bounding,—
 Again! Again!

Oh! what a bliss, when the youthful and gay,
 Each with eye like a sunbeam and foot like a feather,
 As dance the young Hours to the music of May,
 Thus mingle sweet song and sunshine together.

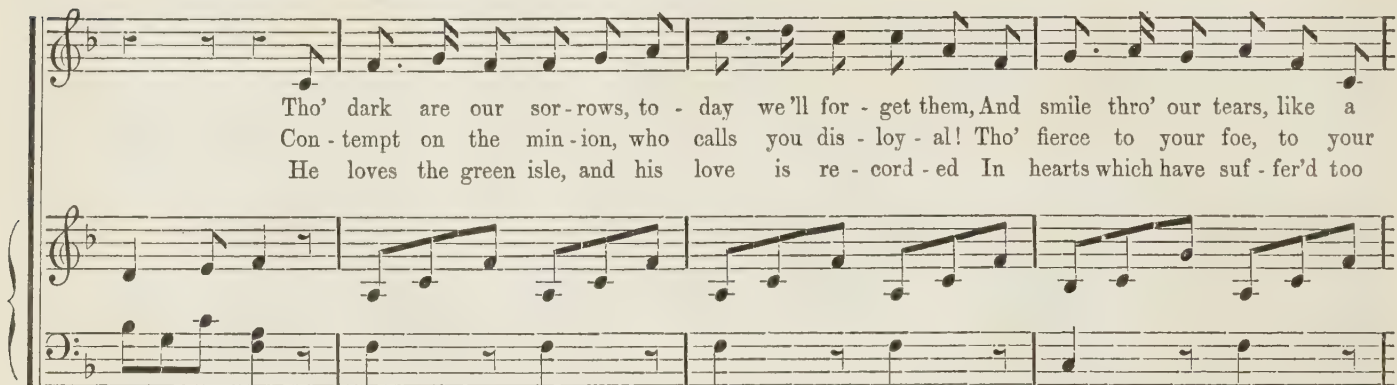
THOUGH DARK ARE OUR SORROWS.

With spirit and feeling.

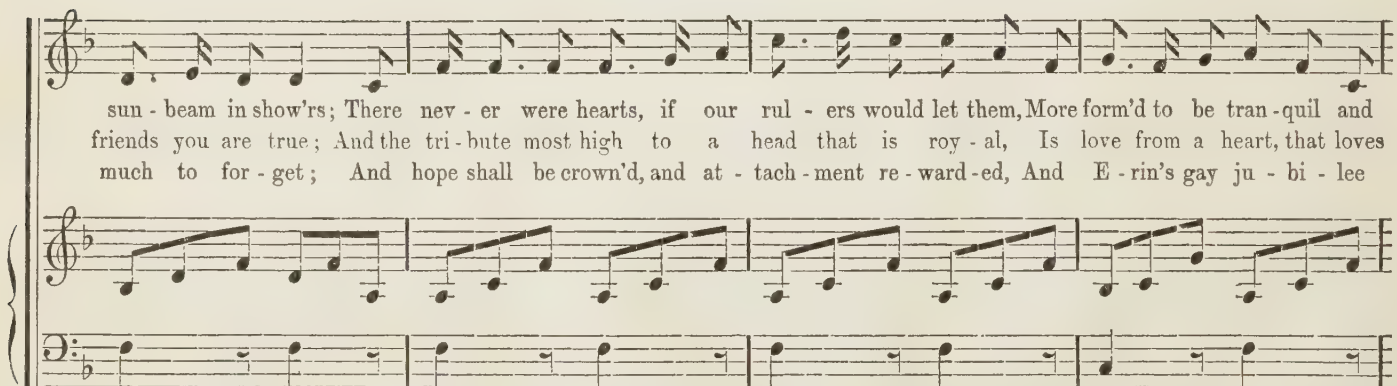
AIR—ST PATRICK'S DAY.



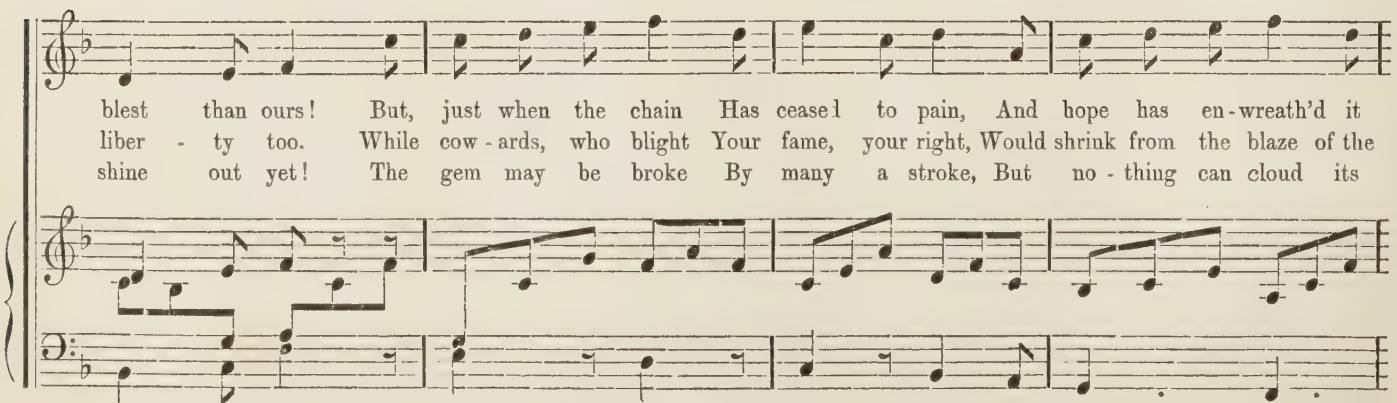
Tho' dark are our sor-rows, to - day we'll for - get them, And smile thro' our tears, like a
Con - tempt on the min-ion, who calls you dis - loy - al! Tho' fierce to your foe, to your
He loves the green isle, and his love is re - cord - ed In hearts which have suf - fer'd too



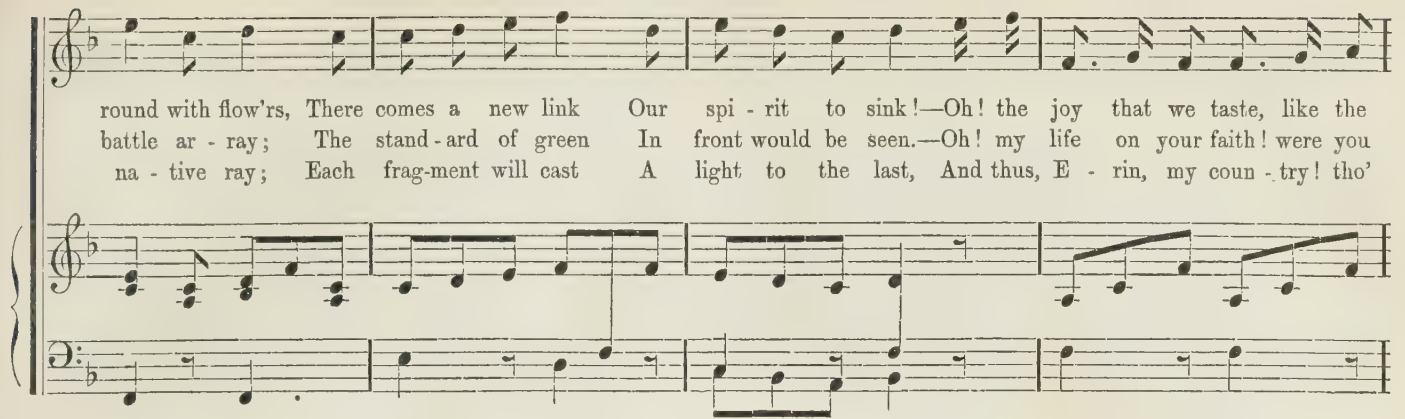
sun - beam in show'rs; There nev - er were hearts, if our rul - ers would let them, More form'd to be tran-quil and
friends you are true; And the tri-bute most high to a head that is roy - al, Is love from a heart, that loves
much to for - get; And hope shall be crown'd, and at - tach - ment re - ward - ed, And E - rin's gay ju - bi - lee



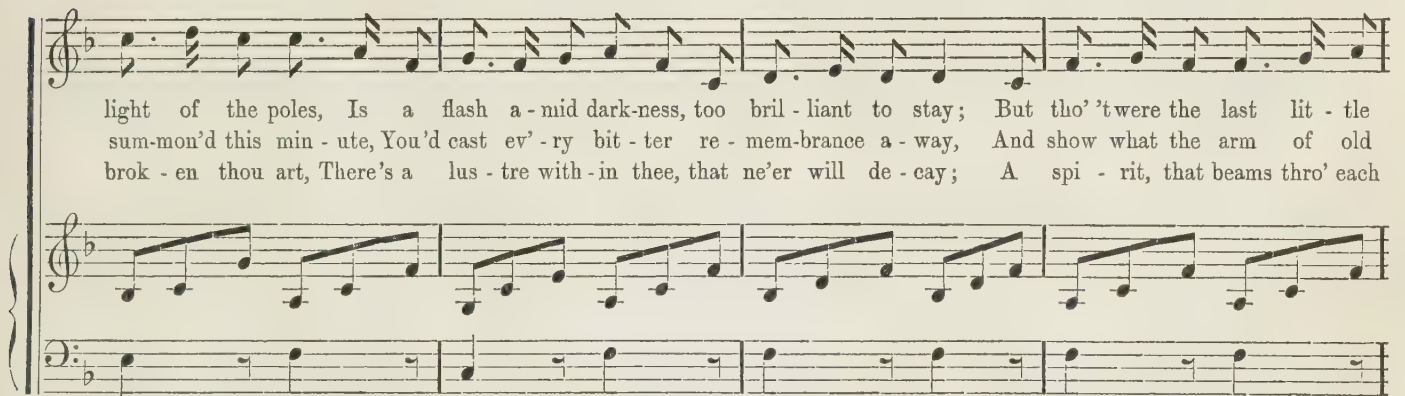
blest than ours! But, just when the chain Has ceas'd to pain, And hope has en-wreath'd it
liber - ty too. While cow - ards, who blight Your fame, your right, Would shrink from the blaze of the
shine out yet! The gem may be broke By many a stroke, But no - thing can cloud its



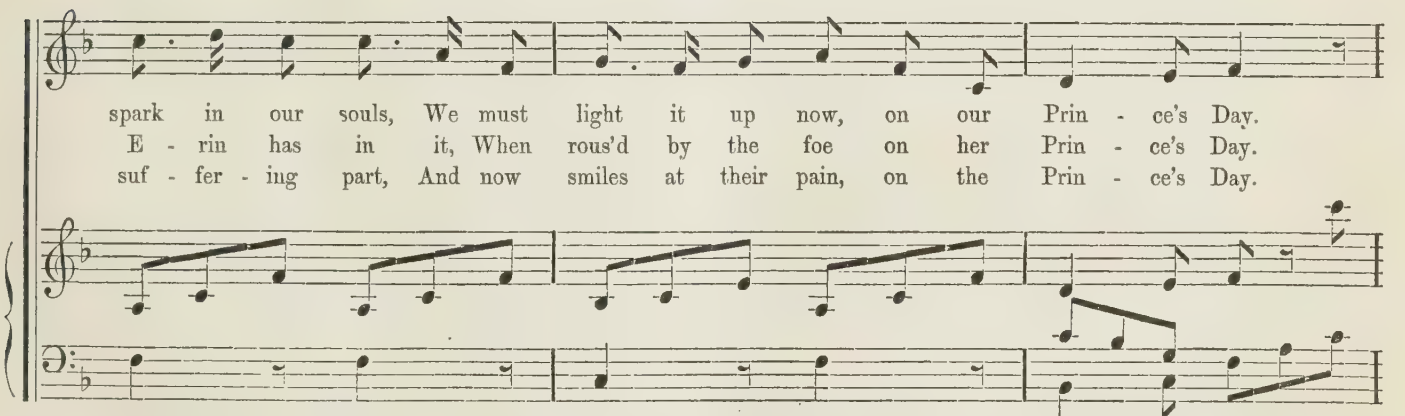
THOUGH DARK ARE OUR SORROWS.



round with flow'rs, There comes a new link Our spi - rit to sink!—Oh! the joy that we taste, like the battle ar - ray; The stand - ard of green In front would be seen.—Oh! my life on your faith! were you na - tive ray; Each frag - ment will cast A light to the last, And thus, E - rin, my coun - try! tho'



light of the poles, Is a flash a - mid dark - ness, too bril - liant to stay; But tho' 'twere the last lit - tle sum - mon'd this min - ute, You'd cast ev' - ry bit - ter re - mem - brance a - way, And show what the arm of old brok - en thou art, There's a lus - tre with - in thee, that ne'er will de - cay; A spi - rit, that beams thro' each



spark in our souls, We must light it up now, on our Prin - ce's Day.
E - rin has in it, When rous'd by the foe on her Prin - ce's Day.
suf - fer - ing part, And now smiles at their pain, on the Prin - ce's Day.



WEEP ON, WEEP ON.

Mournfully.

AIR—THE SONG OF SORROW.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It begins with a whole rest followed by a series of eighth and sixteenth notes. The piano accompaniment is in bass clef with the same key signature and time signature, featuring chords and moving lines.

Weep on, weep on, your hour is past; Your

Second system of musical notation. The vocal line continues with the lyrics 'dreams of pride are o'er; The fa - tal chain is round you cast, And you are men no'. The piano accompaniment continues with chords and moving lines.

dreams of pride are o'er; The fa - tal chain is round you cast, And you are men no

Third system of musical notation. The vocal line continues with the lyrics 'more! In vain the He-ro's heart hath bled; The Sage - 's tongue hath warn'd in vain;— Oh,'. The piano accompaniment continues with chords and moving lines.

more! In vain the He-ro's heart hath bled; The Sage - 's tongue hath warn'd in vain;— Oh,

Fourth system of musical notation. The vocal line continues with the lyrics 'Free - dom! once thy flame hath fled, It nev - er lights a - gain!'. The piano accompaniment continues with chords and moving lines.

Free - dom! once thy flame hath fled, It nev - er lights a - gain!

WEEP ON, WEEP ON.

2ND VERSE.

Weep on per - haps in af - ter days, They'll

learn to love your name; And many a deed may wake in praise, That long hath slept in

blame! And, when they tread the ru - in'd isle, Where rest, at length, the lord and slave, They'll

wond'ring ask, how hands so vile Could con - quer hearts so brave?

"'T was fate," they'll say, "a wayward fate,
Your web of discord wove;
And while your tyrants join'd in hate,
You never join'd in love!"

But hearts fell off, that ought to twine,
And man profaned what God had giv'n,
Till some were heard to curse the shrine,
Where others knelt to Heav'n!"

LESBIA HAS A BEAMING EYE.

With lightness and expression.

AIR—NORA CREINA.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, marked *espress.* The left hand provides a harmonic accompaniment with chords and single notes.

Les - bia has a beam - ing eye, But no one knows for whom it beam - eth; Right and left its

ar-rows fly, But what they aim at no one dream - eth! Sweeter 't is to gaze up-on My

No - ra's lid, that sel - dom ris - es; Few her looks, but ev' - ry one, Like un - ex - pect - ed

LESBIA HAS A BEAMING EYE.

light sur-pris - es! Oh, my No - ra Crei - na, dear! My gen-tle, bash - ful No - ra Crei - na!

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line consists of eighth and sixteenth notes, while the piano accompaniment uses a simple harmonic pattern with eighth notes.

Beau-ty lies In ma-ny eyes, But love in yours, my No - ra Crei - na!

The second system continues the melody and accompaniment. The vocal line includes a slight change in rhythm with a dotted quarter note. The piano accompaniment remains consistent with the first system.

espress.

The third system concludes the piece with a more complex piano accompaniment featuring sixteenth-note patterns. The vocal line ends with a final note and a fermata. The tempo marking *espress.* (allegretto) is placed above the final vocal note.

II.

Lesbia wears a robe of gold,
 But all so close the nymph has laced it,
 Not a charm of beauty's mould
 Presumes to stay where nature placed it!
 Oh! my Nora's gown for me,
 That floats as wild as mountain breezes,
 Leaving ev'ry beauty free
 To sink or swell as heaven pleases!
 Yes, my Nora Creina dear!
 My simple, graceful Nora Creina!
 Nature's dress
 Is loveliness,
 The dress *you* wear, my Nora Creina!

III

Lesbia has a wit refined,
 But, when its points are gleaming round us,
 Who can tell if they're design'd
 To dazzle merley, or to wound us?
 Pillow'd on my Nora's heart,
 In safer slumber love reposes;—
 Bed of peace! whose roughest part
 Is but the crumpling of the roses!
 Oh, my Nora Creina dear!
 My mild, my artless Nora Creina!
 Wit, tho' bright,
 Has not the light
 That warms your eyes, my Nora Creina!

IT IS NOT THE TEAR AT THIS MOMENT SHED.

With expression.

AIR—THE SIXPENCE.

It is not the tear at this mo - ment shed, When the

cold turf has just been laid o'er him, That can tell how beloved was the soul that's fled, Or how deep in our hearts we de -

plore him: 'Tis the tear thro' ma - ny a long day wept, Thro' a life by his loss all shad - ed; 'Tis the

sad re - mem - brance, fond - ly kept, When all light - er griefs have fad - ed!

Oh! thus shall we mourn; and his memory's light,
While it shines through our hearts, will improve them;
For worth shall look fairer, and truth more bright,
When we think how he lived but to love them!

And, as buried saints the grave perfume,
Where, fadeless, they've long been lying,
So our hearts shall borrow a sweet'ning bloom
From the image he left there in dying!

BY THAT LAKE, WHOSE GLOOMY SHORE.

Moderate time.

AIR—THE BROWN IRISH GIRL.

The piano introduction consists of two staves. The right hand features a continuous eighth-note melody in a D major key signature, while the left hand provides a harmonic accompaniment with chords and single notes.

By that Lake, whose gloom - y shore, Sky - lark nev - er war - bles o'er, Where the

cliff hangs high and steep, Young Saint Ke - vin stole to sleep. "Here, at least," he calm - ly said, "Wo-man

ne'er shall find my bed." Ah! the good Saint lit - tle knew What that wi - ly sex can do. Ah! the

BY THAT LAKE, WHOSE GLOOMY SHORE.

good Saint lit - tle knew What that wi - ly sex can do.

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal staff.

2ND VERSE.

'Twas from Kath - leen's eyes he flew, Eyes of

The second system continues the musical score. It begins with a double bar line and a repeat sign. The piano accompaniment in the lower staves includes a more active melodic line in the right hand.

most un - ho - ly blue! She had loved him well and long, Wish'd him

The third system continues the musical score. The piano accompaniment in the lower staves features a steady bass line and chords.

hers nor thought it wrong. Where - so - e'er the Saint would fly, Still he

The fourth system concludes the musical score on this page. The piano accompaniment in the lower staves ends with a final chord.

BY THAT LAKE, WHOSE GLOOMY SHORE.

heard her light foot nigh; East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd. East or west, wher - e'er he turn'd, Still her

eyes be - fore him burn'd.

III.

On the bold cliff's bosom cast,
Tranquil now he sleeps at last;
Dreams of heav'n, nor thinks that e'er
Woman's smile can haunt him there;
But nor earth, nor heaven is free
From her power, if fond she be:
Even now, while calm he sleeps,
Kathleen o'er him leans and weeps.

IV.

Fearless she had track'd his feet
To this rocky, wild retreat;
And when morning met his view,
Her mild glances met it too.
Ah! your Saints have cruel hearts!
Sternly from his bed he starts,
And with rude, repulsive shock,
Hurls her from the beetling rock.

V.

Glendalough! thy gloomy wave
Soon was gentle Kathleen's grave;
Soon the Saint (yet, ah! too late)
Felt her love, and mourn'd her fate.
When he said "Heav'n rest her soul!"
Round the Lake light music stole;
And her ghost was seen to glide,
Smiling, o'er the fatal tide!

SHE IS FAR FROM THE LAND.

With melancholy expression.

AIR—OPEN THE DOOR.

Piano introduction in 6/8 time, key of B-flat major. The music features a melody in the right hand and a supporting bass line in the left hand, both using chords and single notes.

First vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "She is far from the land, where her young he-ro sleeps, And lov-ers are round her".

Second vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "sigh-ing; But cold-ly she turns from their gaze, and weeps, For her heart in his grave is".

Third vocal line with piano accompaniment. The vocal melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "ly-ing!".

SHE IS FAR FROM THE LAND.

2ND VERSE.

She sings the wild song of her dear na-tive plains, Ev-'ry note which he loved a -

wak - ing.— Ah! lit - tle they think, who de - light in her strains, How the heart of the Min-strel is

break - ing!

III.

He had lived for his love, for his country he died,
 They were all that to life had entwined him,—
 Nor soon shall the tears of his country be dried,
 Nor long will his love stay behind him!

IV.

Oh! make her a grave, where the sun-beams rest,
 When they promise a glorious morrow;
 They'll shine o'er her sleep, like a smile from the West,
 From her own loved Island of sorrow!

I WISH I WAS BY THAT DIM LAKE.

Mournful.

AIR—I WISH I WAS ON YONDER HILL.

The piano introduction consists of two staves. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Mournful' and the articulation is 'legati'.

The first system of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The lyrics are: "I wish I was by that dim Lake, Where sin - ful souls their". The piano part includes a 'pp' (pianissimo) marking.

The second system of the song. The vocal melody continues with the lyrics: "fare - well take Of this vain world, and half - way lie In". The piano accompaniment continues with chords and moving lines.

The third system of the song. The vocal melody concludes with the lyrics: "death's cold sha - dow, ere they die. There, there, far from thee, De -". The piano accompaniment provides a final harmonic support.

I WISH I WAS BY THAT DIM LAKE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the piece with a final chord. The lyrics are written below the vocal line.

ceit - ful world, my home should be— Where, come what might of
gloom and pain, False hope should ne'er de - ceive a - gain!
f *p*

II.

The lifeless sky, the mournful sound
Of unseen waters, falling round—
The dry leaves quiv'ring o'er my head,
Like man, unquiet ev'n when dead—
These, ay, these should wean
My soul from life's deluding scene,
And turn each thought, each wish I have,
Like willows, downward tow'rds the grave.

III.

As they, who to their couch at night
Would welcome sleep, first quench the light,
So must the hopes, that keep this breast
Awake, be quench'd, ere it can rest.
Cold, cold, my heart must grow,
Unchanged by either joy or woe,
Like freezing founts, where all that's thrown
Within their current turns to stone.

AVENGING AND BRIGHT.

Boldly.

AIR—CROOGHAN A VENEE.

A -

veng-ing and bright fall the swift sword of E-rin, On him, who the brave sons of Us-na be-tray'd!

espress.

For ev'-ry fond eye which he wak-en'd a tear in, A drop from his heart-wounds shall weep o'er her

blade.

AVENGING AND BRIGHT.

2ND VERSE.

By the red cloud which hung o - ver Con - or's dark dwelling, When U - lad's three cham-pions lay sleep-ing in gore—

By the bil - lows of war which, so oft - en high swell-ing, Have waft-ed these he - roes to vic - to - ry's

shore!—

III.

We swear to revenge them!—no joy shall be tasted,
The harp shall be silent, the maiden unwed,
Our halls shall be mute, and our fields shall lie wasted,
Till vengeance is wreak'd on the murderer's head!

IV.

Yes, monarch! though sweet are our home recollections,
Though sweet are the tears that from tenderness fall;
Though sweet are our friendships, our hopes and affections,
Revenge on a tyrant is sweetest of all!

NAY, TELL ME NOT.

AIR—DENNIS, DON'T BE THREATENING.

With gaiety and spirit.

Sca. - - - - -

Nay, tell me not, dear! that the gob - let drowns One charm of feel - ing, one fond re - gret; Be -

lieve me, a few of thy an - gry frowns Are all I've sunk in its bright wave yet.

Ne'er hath a beam Been lost in the stream That ev - er was shed from thy form or soul; The

NAY, TELL ME NOT.

The musical score is written in a key of two flats (B-flat and E-flat) and a common time signature. It consists of three systems, each with a vocal line (treble clef) and piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line.

System 1:
 balm of thy sighs, The spell of thine eyes, Still float on the sur-face, and hal-low my bowl! Then

System 2:
 fan - cy not, dear-est! that wine can steal One bliss - ful dream of the heart from me; Like

System 3:
 founts, that a - wak - en the pil - grim's zeal, The bowl but bright-ens my love for thee!

They tell us that Love in his fairy bow'r
 Had two blush-roses, of birth divine;
 He sprinkled the one with a rainbow's show'r,
 But bathed the other with mantling wine.
 Soon did the buds,
 That drank of the floods
 Distill'd by the rainbow, decline and fade;
 While those, which the tide
 Of ruby had dyed,
 All blush'd into beauty like thee, sweet maid!
 Then fancy not, dearest! that wine can steal
 One blissful dream of the heart from me;
 Like founts, that awaken the pilgrim's zeal,
 The bowl but brightens my love for thee!

HERE WE DWELL IN HOLIEST BOWERS.

Smoothly, and in moderate time.

AIR—CEAN DUBH DELISH.

“Here we dwell in ho - li - est bow - ers, Where

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The vocal line begins with a whole rest for two measures, then enters with the melody. The piano accompaniment provides a harmonic foundation with chords and moving lines.

Angels of light o'er our o - ri - sons bend; Where sighs of de - vo - tion and breathing of flowers To hea - ven in mingled

The second system of musical notation, continuing the melody and accompaniment. The vocal line continues with the lyrics, and the piano accompaniment follows with harmonic support.

o - dours as - cend! Do not dis - turb our calm, O Love! So like is thy form to the che - rubs a - bove, It

The third system of musical notation, continuing the melody and accompaniment. The vocal line continues with the lyrics, and the piano accompaniment follows with harmonic support.

2ND VERSE.
well might de - ceive such hearts as ours.” Love stood near the No - vice, and lis - ten'd, And

The fourth system of musical notation, starting with the second verse. It includes a double bar line and repeat signs. The vocal line continues with the lyrics, and the piano accompaniment follows with harmonic support.

HERE WE DWELL IN HOLIEST BOWERS.

Love is no no-vice in tak-ing a hint; His laugh-ing blue eyes soon with pi-e-ty glisten'd; His ro-sy wing turn'd to

The first system of the musical score, featuring a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a treble clef and a key signature of two flats. The piano accompaniment consists of two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats.

heaven's own tint. "Who would have thought," the ur-chin cries, "That Love could so well, so grave-ly dis-guise His

The second system of the musical score, continuing the vocal and piano parts. The vocal line continues with a treble clef and a key signature of two flats. The piano accompaniment continues with two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats.

wan-der-ing wings, and wound-ing eyes?"

The third system of the musical score, concluding the vocal and piano parts. The vocal line ends with a treble clef and a key signature of two flats. The piano accompaniment ends with two staves, with the right hand in treble clef and the left hand in bass clef, both with a key signature of two flats.

Love now warms thee, waking and sleeping,
 Young Novice! to him all thy orisons rise;
He tinges the heavenly fount with his weeping,
He brightens the censer's flame with his sighs!
 Love is the saint enshrined in thy breast,
 And angels themselves would admit such a guest,
 If he came to them, cloth'd in Piety's vest.

OH THE SHAMROCK!

In moderate time.

AIR—ALLEY CROKER.

Thro' E-RIN's Isle, To sport a-while, As LOVE and VALOUR wan-der'd, With

The first system of the musical score for 'Oh the Shamrock!'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment is shown in grand staff notation (treble and bass clefs), with the left hand playing a steady eighth-note pattern and the right hand providing harmonic support with chords and single notes.

WIT, the sprite, Whose quiv-er bright A thou-sand ar - rows squan-der'd; Where'er they pass, A tri - ple grass Shoots

The second system of the musical score. The vocal line continues with a similar melodic pattern. The piano accompaniment maintains its rhythmic consistency, with the left hand's eighth-note accompaniment and the right hand's harmonic accompaniment.

up, with dew-drops stream-ing, As soft-ly green As em'-ralsds seen, Thro' pur-est crys-tal gleam-ing! Oh the

The third system of the musical score. The vocal line includes a phrase with a fermata over the word 'Oh'. The piano accompaniment continues with the same rhythmic and harmonic structure.

Sham-rock, the green, im-mor-tal Sham-rock! Cho-sen leaf Of Bard and Chief, Old E - RIN's na-tive Sham-rock!

The fourth and final system of the musical score on this page. The vocal line concludes with a fermata over the final phrase. The piano accompaniment provides a final harmonic accompaniment to the vocal line.

OH THE SHAMROCK.

2ND VERSE.

Says VA - LOUR, "See, They spring for me, Those leaf - y gems of morn - ing!"—Says

LOVE, "No, no, For *me* they grow, My fra-grant path a - dorn - ing!"—But WIT per-ceives The tri - ple leaves, And

cries, "Oh! do not sev - er A type, that blends Three god - like friends, LOVE, VALOUR, WIT, for ev - er!" Oh the

Sham-rock, the green, im-mor-tal Sham-rock! Cho-sen leaf of Bard and Chief, Old E-RIN's na-tive Sham-rock!

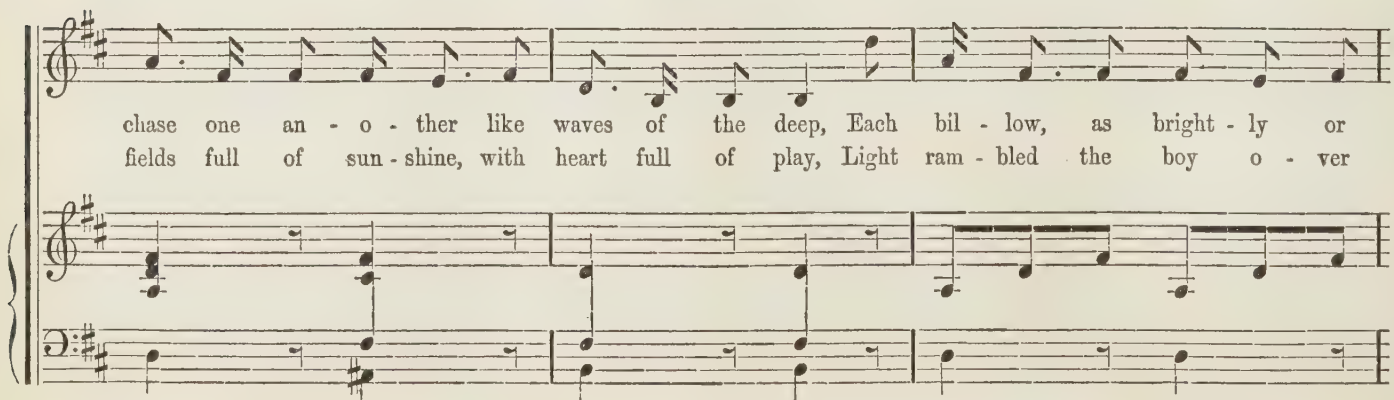
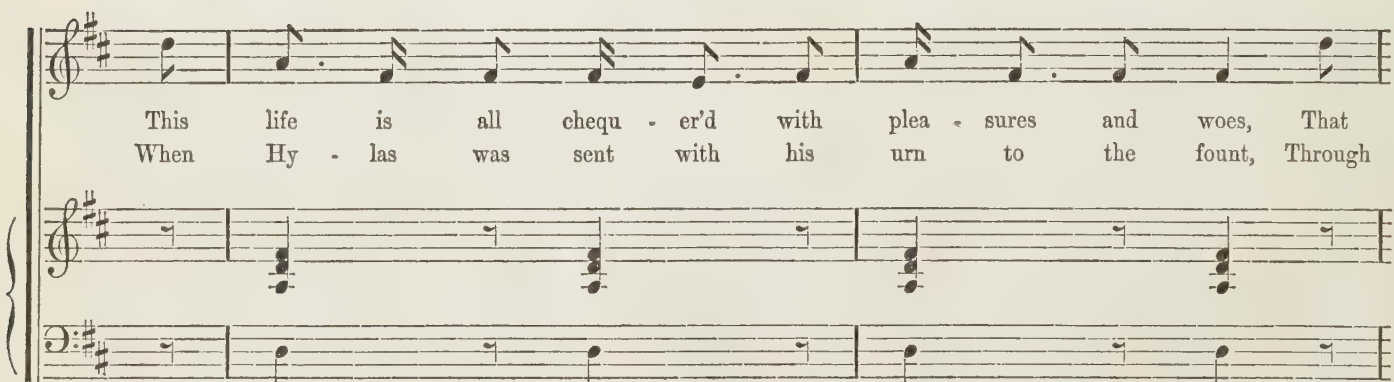
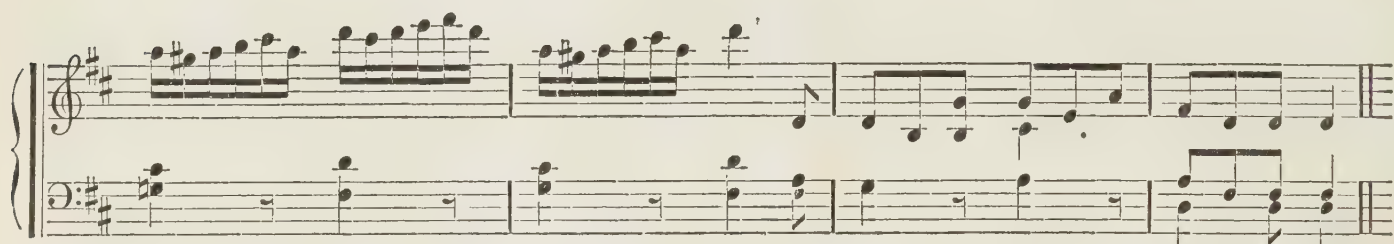
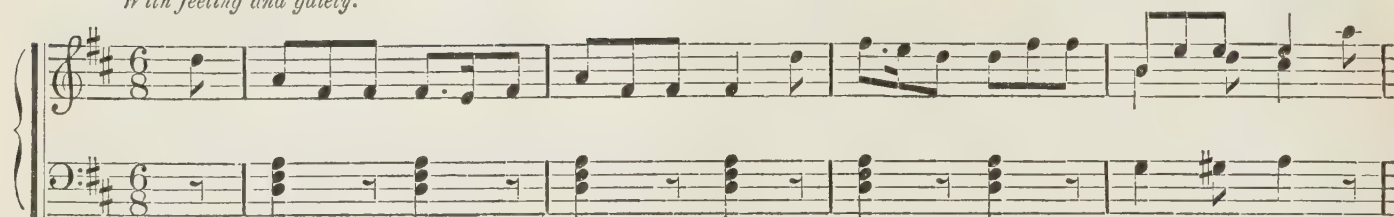
So firmly fond
May last the bond
They wove that morn together,
And ne'er may fall
One drop of gall
On WIT's celestial feather!
May LOVE, as twine
His flowers divine,

Of thorny falsehood weed 'em!
May VALOUR ne'er
His standard rear
Against the cause of Freedom!
Oh the Shamrock, the green, immortal Shamrock!
Chosen leaf
Of Bard and Chief,
Old ERIN's native Shamrock!

THIS LIFE IS ALL CHEQUERED.

With feeling and gaiety.

AIR—THE BUNCH OF GREEN RUSHES THAT GREW AT THE BRIM.



THIS LIFE IS ALL-CHEQUERED.

dark - ly it flows, Re - flect - ing our eyes, as they spar - kle or weep. So
mea - dow and mount, And neg - lect - ed his task for the flowers on the way. Thus

The first system of the musical score for 'THIS LIFE IS ALL-CHEQUERED.' It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are: 'dark - ly it flows, Re - flect - ing our eyes, as they spar - kle or weep. So mea - dow and mount, And neg - lect - ed his task for the flowers on the way. Thus'.

close - ly our whims on our mi - se - ries 'tread, That the laugh is a - waked ere the
some who, like me, should have drawn and have tast - ed The foun - tain, that runs by phi -

The second system of the musical score. The lyrics are: 'close - ly our whims on our mi - se - ries 'tread, That the laugh is a - waked ere the some who, like me, should have drawn and have tast - ed The foun - tain, that runs by phi -'.

tear can be dried; And as fast as the rain - drop of Pi - ty is shed, The goose -
lo - so - phy's shrine, Their time with the flowers on the mar - gin have wast - ed, And

The third system of the musical score. The lyrics are: 'tear can be dried; And as fast as the rain - drop of Pi - ty is shed, The goose - lo - so - phy's shrine, Their time with the flowers on the mar - gin have wast - ed, And'.

plum - age of Fol - ly can turn it a - side. But pledge me the cup— if ex -
left their light urns all as emp - ty as mine! But pledge me the gob - let— while

The fourth system of the musical score. The lyrics are: 'plum - age of Fol - ly can turn it a - side. But pledge me the cup— if ex - left their light urns all as emp - ty as mine! But pledge me the gob - let— while'.

THIS LIFE IS ALL CHEQUERED.

ist - ence would cloy, With hearts ev - er hap - py, and heads ev - er wise, Be
I - dle - ness weaves Her flower - ets to - ge - ther, if Wis - dom can see One

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: 'ist - ence would cloy, With hearts ev - er hap - py, and heads ev - er wise, Be I - dle - ness weaves Her flower - ets to - ge - ther, if Wis - dom can see One'.

ours the light grief, that is sis - ter to joy, And the short bril - liant fol - ly, that
bright drop or two, that has fall'n on the leaves From her foun - tain di - vine, 't is suf -

The second system continues the melody and accompaniment. The lyrics are: 'ours the light grief, that is sis - ter to joy, And the short bril - liant fol - ly, that bright drop or two, that has fall'n on the leaves From her foun - tain di - vine, 't is suf -'.

flash - es and dies!
fi - cient for me!

The third system concludes the piece. The lyrics are: 'flash - es and dies! fi - cient for me!'. The piano accompaniment features a more active bass line in this system.

AT THE MID HOUR OF NIGHT.

Slow, and with melancholy expression.

AIR—MOLLY, MY DEAR.

At the mid hour of night, when stars are weep-ing, I fly To the

lone vale we loved, when life shone warm in thine eye; And I think that, if spir - its can

steal from the re-gion of air To re - vi - sit past scenes of de - light, thou wilt come to me

there, And tell me our love is re-mem-ber'd ev'n in the sky!

Then I sing the wild song, which once 't was rapture to hear,
 When our voices, both mingling, breath'd like one on the ear;
 And, as Echo far off through the vale my sad orison rolls,
 I think, oh my love! 't is thy voice from the kingdom of souls,
 Faintly answering still the notes that once were so dear!

TO-MORROW, COMRADE, WE.

With martial and melancholy spirit, not too slow.

AIR—CRUISKEEN LAWN.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in bass and treble clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a fortissimo (ff) dynamic. The lyrics 'To - mor - row, Com - rade, we On the' are written below the vocal line.

The second system of the musical score. The vocal line continues with the lyrics 'bat - tle - plain must be, There to con - quer or both lie low, lie low! The morn - ing star is'. The piano accompaniment includes a crescendo (cres.) marking. The lyrics are written below the vocal line.

The third system of the musical score. The vocal line continues with the lyrics 'up, But there's wine still in the cup, And we'll take an - o - ther quaff, ere we go, boy, go— We'll'. The piano accompaniment includes fortissimo (f) and piano (p) dynamics, and a crescendo (cres.) marking. The lyrics are written below the vocal line.

2ND VERSE.

The fourth system of the musical score, labeled '2ND VERSE.'. The vocal line begins with the lyrics 'take an - o - ther quaff, ere we go.' followed by a half rest, then continues with 'T is true, in man-liest'. The piano accompaniment includes mezzo-forte (mf) and fortissimo (f) dynamics, and a piano (pp) marking. The lyrics are written below the vocal line.

TO-MORROW, COMRADE, WE.

eyes A pass - ing tear will rise, To think of the friends we leave lone, all lone; But

mf

what can wail - ing do? See, our gob - let's weep - ing too? With its tears, then, let us chase our own, our

p

own, With its tears, then, let us chase our own.

mf *p*

III.

But day-light's stealing on;—
 Oh! the last that o'er us shone
 Saw our children around us at play, at play;
 The next—ah! where shall we
 And those rosy urchins be?
 But—no matter—grasp thy sword and away, boy, away;
 No matter—grasp thy sword and away!

IV.

Let those who brook the chain
 Of Saxon or of Dane,
 Ignobly by their firesides stay, aye, stay;
 One sigh to home be giv'n,
 One heart-felt pray'r to Heav'n,
 Then, for Erin and her cause, boy, hurra! hurra! hurra!
 Then, for Erin and her cause, hurra!

ONE BUMPER AT PARTING.

With animation.

AIR—MOLL ROE IN THE MORNING.

The musical score is written for a voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The lyrics are written below the vocal line. The piano accompaniment features a mix of eighth and sixteenth notes, with some chords and rests. The overall style is characteristic of 19th-century sheet music.

One bum-per at part-ing!—tho' ma-ny Have
cir-cled the board since we met, The full-est, the sad-dest of a-ny Re-
mains to be crown'd by us yet. The sweet-ness that plea-sure has in it, Is
al-ways so slow to come forth, That sel-dom, a-las, till the mi-nute It

ONE BUMPER AT PARTING.

The musical score is written for three parts: Soprano, Alto, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are as follows:

dies, do we know half its worth! But, oh! may our life's hap - py mea - sure Be
all of such mo - ments made up; They're born on the bo - som of Plea - sure, They
die midst the tears of the cup.

II.

As onward we journey, how pleasant
To pause and inhabit awhile
Those few sunny spots, like the present,
That mid the dull wilderness smile!
But Time, like a pitiless master,
Cries "Onward!" and spurs the gay hours—
Ah! never does Time travel faster,
Than when his way lies among flowers.
But, come—may our life's happy measure
Be all of such moments made up;
They're born on the bosom of Pleasure,
They die midst the tears of the cup.

III.

How brilliant the sun look'd in sinking!
The waters beneath him how bright!
Oh! trust me, the farewell of drinking
Should be like the farewell of light.
You saw how he finish'd, by darting
His beam o'er a deep billow's brim—
So fill up, let's shine at our parting,
In full liquid glory like him.
And, oh! may our life's happy measure
Of moments like this be made up;
'Twas born on the bosom of Pleasure,
It dies mid the tears of the cup!

I SAW THY FORM.

Tenderly.

AIR—DOMHNALL.

I saw thy form in

youth-ful prime, Nor thought that pale de - cay . . Would steal be-fore the steps of time, And waste its bloom a -

way, MA-RY! Yet still thy fea-tures wore that light Which fleets not with the breath; And life ne'er look'd more

pure-ly bright Than in thy smile of death, MA-RY!

II.

As streams, that run o'er golden mines,
With modest murmur glide,
Nor seem to know the wealth that shines
Within their gentle tide, MARY!
So, veil'd beneath a simple guise,
Thy radiant genius shone,
And that, which charm'd all other eyes,
Seem'd worthless in thy own, MARY!

III.

If souls could always dwell above,
Thou ne'er hadst left that sphere;
Or, could we keep the souls we love,
We ne'er had lost thee here, MARY!
Though many a gifted mind we meet,
Though fairest forms we see,
To live with them is far less sweet
Than to remember thee, MARY!

OH, THE SIGHT ENTRANCING.

Triumphantly.

AIR—PLANXTY SUDLEY.

Oh the sight en-
Yet, 't is not helm or

tranc - ing, When morn - ing's beam is glanc - ing O'er files, ar - ray'd With
fea - - ther— For ask yon des - pot, whe - - ther His plum - ed bands Could

stacc.

helm and blade, And plumes in the gay wind danc - ing! When hearts are all high
bring such hands And hearts as ours to - ge - ther. Leave pomps to those who

cres. *mf* *p*

OH, THE SIGHT ENTRANCING.

espress e piu lento.

beat - ing, And the trum - pet's voice re - peat - ing That song, whose breath May
need 'em— A - dorn but man with free - dom, And proud he braves The

stacc. *p*

tempo primo.

lead to death, But nev - er to re - treat - ing! Then, if a cloud comes
gau-diest slaves, That crawl where mon - archs lead - 'em. The sword may pierce the

mf *p*

o - ver The brow of sire or lov - er, Think 't is the shade By
bea - ver, Stone walls in time may sev - er, 'T is mind a - lone, Worth

Vic - t'ry made, Whose wings right o'er us hov - er. . . Oh the sight en-
steel and stone, That keeps men free for ev - er! . . . Oh that sight en-

cres. *f* *p*

OH, THE SIGHT ENTRANCING.

tranc - ing, When the morn - ing's beam is glanc - - ing O'er files, ar-ray'd with
tranc - ing, When the morn - ing's beam is glanc - - ing O'er files, ar-ray'd with

pp *cres. un poco.*

helm and blade, And plumes in the gay wind danc - ing!
helm and blade, And in Free - dom's cause ad - vanc - ing!

cres. mf cres. ff rf

rf rf rf rf rf

ff rf rf rf rf rf

THE YOUNG MAY MOON.

Lively.

AIR—THE DANDY O!

The first system of musical notation for 'The Young May Moon'. It consists of a treble and bass staff. The treble staff begins with a treble clef and a 6/8 time signature. The bass staff begins with a bass clef and a 6/8 time signature. The music is in G major, indicated by one sharp (F#). The melody is lively and features many eighth and sixteenth notes.

ad lib.

The second system of musical notation. It continues the melody from the first system. The lyrics 'The young May moon is beaming, love, The glowworm's lamp is gleaming, love, How sweet to rove Thro' Mor-na's grove, While the' are written below the treble staff. The music is in G major and 6/8 time.

a tempo.

The third system of musical notation. The lyrics 'drow - sy world is dream-ing, love! Then a - wake! the heav'ns look bright, my dear! 'Tis nev-er too late for de -' are written below the treble staff. The music is in G major and 6/8 time.

lento.

ad lib.

a tempo.

The fourth system of musical notation. The lyrics 'light, my dear! And the best of all ways To lengthen our days, Is to steal a few hours from the night, my dear!' are written below the treble staff. The music is in G major and 6/8 time.

THE YOUNG MAY MOON.

The first system of the musical score for 'The Young May Moon'. It features a treble and bass staff with a piano accompaniment. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eight measures.

2ND VERSE.

ad lib.

The second system of the musical score, corresponding to the 2nd Verse. It features a treble and bass staff with a piano accompaniment. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eight measures. The lyrics are: 'Now all the world is sleeping, love, But the Sage, his star-watch keeping, love, And I, whose star, More glo-rious far, Is the'.

a tempo.

The third system of the musical score. It features a treble and bass staff with a piano accompaniment. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eight measures. The lyrics are: 'eye from that case-ment peep-ing, love! Then a - wake, till rise of sun, my dear! The Sage - 's glass we'll'.

ad lib.

a tempo.

The fourth system of the musical score. It features a treble and bass staff with a piano accompaniment. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eight measures. The lyrics are: 'shun, my dear, Or, in watching the flight Of bo - dies of light, He might hap - pen to take thee for one, my dear!'.

The fifth system of the musical score. It features a treble and bass staff with a piano accompaniment. The melody is written in the treble staff, starting with a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one flat (Bb). The music is in 4/4 time and consists of eight measures.

THE MINSTREL BOY.

With strength and spirit.

AIR—THE MOREEN.

The Min-strel Boy to the war is gone, In the ranks of

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand.

death you'll find him; His fa-ther's sword he has gird-ed on, And his wild harp slung be-hind him.

This system continues the vocal melody and piano accompaniment. The vocal line has a melisma on the word "him". The piano accompaniment continues with a similar rhythmic pattern, featuring chords and moving lines in both hands.

f *tr* *tenderly.*
"Land of song!" said the war-rior bard, "Though all the world be-trays thee, One sword, at least, thy

This system introduces a new vocal line. It begins with a forte (*f*) dynamic and a trill (*tr*) marked "tenderly." The piano accompaniment consists of sustained chords in the right hand and a moving bass line in the left hand.

cres. *p*
rights shall guard, One faith-ful harp shall praise thee!"

This system concludes the vocal line with a crescendo (*cres.*) leading to a piano (*p*) dynamic. The piano accompaniment continues with sustained chords and a moving bass line, ending with a final chord.

THE MINSTREL BOY.

2ND VERSE.

The Min - strel fell!—but the foe - man's chain Could not bring that proud soul

un - der; The harp he loved ne'er spoke a - gain, For he tore its chords a - sun - der;

f And said, "No chains shall sul - ly thee, Thou soul of love and brav - e - ry! Thy songs were made for the

cres. pure and free, They shall nev - er sound in slav - e - ry." *p*

LAY HIS SWORD BY HIS SIDE.

With melancholy feeling and energy.

AIR—IF THE SEA WERE INK.

The piano introduction consists of two staves. The right hand features a series of eighth and sixteenth notes, starting with a forte (*ff*) dynamic, followed by a piano (*p*) section, and then returning to forte (*ff*). The left hand provides a harmonic accompaniment with chords and single notes, including a section marked *pp* (pianissimo).

The first system of the song. The vocal melody is on a single staff, with lyrics: "Lay his sword by his side— it hath served him too well, Not to". The piano accompaniment is on two staves, with the right hand playing chords and the left hand playing a bass line.

The second system of the song. The vocal melody continues with lyrics: "rest near his pil - low be - low; To the last mo - ment true, from his hand ere it fell, Its". The piano accompaniment continues with chords and a bass line.

The third system of the song. The vocal melody concludes with lyrics: "point still was turn'd to a fly - ing foe. Fel - low - lab - 'rers in life, let them". The piano accompaniment continues with chords and a bass line, ending with a *rf* (ritardando forte) marking.

LAY HIS SWORD BY HIS SIDE.

The musical score is written for voice and piano. It consists of three systems. The first system has a vocal line with lyrics 'slum - ber in death, Side by side, as be - comes the re - pos - ing brave,— The' and a piano accompaniment. The second system continues the vocal line with 'sword which he loved still un - broke in its sheath, And him - self un - sub - dued in his' and the piano accompaniment. The third system begins with the word 'grave.' on a single note, followed by a piano solo section with dynamic markings *ff*, *p*, and *pp*.

II.

Yet pause—for, in fancy, a still voice I hear,
 As if breath'd from his brave heart's remains ;—
 Faint echo of that which in Slavery's ear
 Once sounded the war-word, "Burst your chains!"
 And it cries, from the grave where the Hero lies deep,
 "Tho' the day of your Chieftain for ever hath set,
 Oh leave not his sword thus in-glorious to sleep,—
 It hath Victory's life in it yet.

III.

"Should some alien, unworthy such weapon to wield,
 Dare to touch thee, my own gallant sword,
 Then rest in thy sheath, like a talisman seal'd,
 Or return to the grave of thy chainless lord.
 But, if grasp'd by a hand that hath known the bright use
 Of a falchion, like thee, on the battle-plain,—
 Then, at Liberty's summons, like lightning let loose,
 Leap forth from thy dark sheath again!"

OH! HAD WE SOME BRIGHT LITTLE ISLE.

With lightness and in moderate time.

AIR—SHEELA NA GUIRA.

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, including some grace notes. The left hand provides a harmonic accompaniment with chords and moving lines.

The first vocal line begins with a rest, followed by the lyrics "Oh! had we some bright lit - tle isle of our own, In a". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active line in the left hand.

The second vocal line continues the melody with the lyrics "blue sum - mer o - cean, far off and a - lone; Where a leaf nev - er dies in the". The piano accompaniment maintains its rhythmic accompaniment.

The third vocal line concludes the phrase with the lyrics "still - bloom - ing bowers, And the bee ban - quets on through a whole year of flowers. Where the". The piano accompaniment ends with a final chord.

OH! HAD WE SOME BRIGHT LITTLE ISLE.

The musical score is written in G major (one sharp) and 4/4 time. It consists of three systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The lyrics are written below the vocal line. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a double bar line. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple harmonic line in the left hand.

sun loves to pause With so fond a de - lay, That the night on - ly draws A thin
veil o'er the day; Where sim - ply to feel that we breathe, that we live, Is
worth the best joys that life else-where can give!

There, with souls ever ardent and pure as the clime,
We should love, as they loved in the first golden time;
The glow of the sunshine, the balm of the air,
Would steal to our hearts, and make all summer there!
With affection as free
From decline as the bowers;
And with Hope, like the bee,
Living always on flowers;
Our life should resemble a long day of light,
And our death come on holy and calm as the night!

FAREWELL! BUT, WHENEVER YOU WELCOME THE HOUR.

With expression.

AIR—MOLL ROONE.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a series of eighth and sixteenth notes, creating a flowing melody. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The first system of the song. The vocal melody is on a single staff in treble clef, with lyrics written below it. The piano accompaniment consists of two staves (treble and bass clef) with chords and single notes. The lyrics are: "Fare - well!—but, when - ev - er you wel - come the hour, Which a - wak - ens the night - song of".

The second system of the song. The vocal melody continues on a single staff in treble clef. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "mirth in your bower, Then think of the friend, who once wel - comed it too, And for - got his own griefs to be".

The third system of the song. The vocal melody continues on a single staff in treble clef. The piano accompaniment consists of two staves (treble and bass clef). The lyrics are: "hap - py with you. His griefs may re - turn— not a hope may re - main Of the".

FAREWELL! BUT, WHENEVER YOU WELCOME THE HOUR.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*), then an ad libitum (*ad lib.*) section, and finally a return to tempo (*a tempo*). The lyrics are: "few that have bright-en'd his path - way of pain— But he ne'er will for - get the short". The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. The second system continues the vocal melody and piano accompaniment, with the lyrics: "vi - sion, that threw Its en - chant - ment a - round him, while ling - 'ring with you!". The third system shows the vocal line concluding with a final note, while the piano accompaniment continues with a series of chords and moving lines. The key signature is one flat (B-flat), and the time signature is common time (C).

II.

And still on that evening, when pleasure fills up
 To the highest top sparkle each heart and each cup,
 Where'er my path lies, be it gloomy or bright,
 My soul, happy friends! shall be with you that night;
 Shall join in your revels, your sports, and your wiles,
 And return to me, beaming all o'er with your smiles!
 Too blest, if it tells me that, 'mid the gay cheer,
 Some kind voice had murmur'd, "I wish he were here!"

III.

Let Fate do her worst, there are relics of joy,
 Bright dreams of the past, which she cannot destroy—
 Which come, in the night-time of sorrow and care,
 And bring back the features that joy used to wear.
 Long, long be my heart with such memories fill'd!
 Like the vase, in which roses have once been distill'd—
 You may break, you may ruin the vase, if you will;
 But the scent of the roses will hang round it still!

THE WINE-CUP IS CIRCLING.

In march time, and with spirit.

AIR—MICHAEL HOY.

The first system of the musical score is in 2/4 time, featuring a treble and bass staff. The treble staff begins with a series of chords, while the bass staff has a melody. A forte (*ff*) dynamic marking is present at the start of the bass line.

The second system continues the melody and accompaniment. The vocal line (treble staff) has the lyrics: "The wine - cup is cir - cling in Alm - hin's hall, And its". The piano accompaniment (bass staff) includes dynamic markings of *mf* and *p*.

The third system continues the piece. The vocal line (treble staff) has the lyrics: "Chief, 'mid his he - roes re - clin - ing, Looks up, with a sigh, to the tro - phied wall, Where his". The piano accompaniment (bass staff) continues with a steady rhythmic pattern.

The fourth system concludes the piece. The vocal line (treble staff) has the lyrics: "fal-chion hangs id - ly shin - ing. When, hark! that shout From the vale with - out; 'Arm ye". The piano accompaniment (bass staff) includes a *pp* (pianissimo) dynamic marking.

THE WINE-CUP IS CIRCLING.

quick, the Dane, the Dane is nigh!" Ev'-ry Chief starts up From his foam - ing cup, And "To
 bat - tle, on to bat - tle!" is the Fin - ian's cry.

mf *f* *ff*

The musical score consists of three systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two flats (B-flat and E-flat). The first system includes the lyrics 'quick, the Dane, the Dane is nigh!" Ev'-ry Chief starts up From his foam - ing cup, And "To'. The second system includes 'bat - tle, on to bat - tle!" is the Fin - ian's cry.'. The third system is instrumental. Dynamics include *mf*, *f*, and *ff*.

II.

The minstrels have seized their harps of gold,
 And they sing such thrilling numbers,—
 Oh! it seems like the voice of the Dead, of old,
 Breaking forth from their place of slumbers!
 Spear to buckler rang
 As the minstrels sang,
 And the Sunburst o'er them floated wide;
 While, rememb'ring the yoke
 Which their fathers broke,
 "On for liberty, for liberty!" the Finians cried.

III.

Like clouds of the night the Northmen came,
 O'er the valley of Almhin lowering;
 While onward moved, in the light of its fame,
 That banner of Erin, towering.
 With the mingling shock
 Ring cliff and rock,
 While, rank on rank, the invaders die;
 And the shout, that last
 O'er the dying pass'd,
 Was "victory!" was "victory!"—the Finian's cry.

OH! DOUBT ME NOT.

With feeling and cheerfulness.

AIR—YELLOW WAT AND THE FOX.

The piano introduction consists of two staves in 6/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Oh! doubt me not—the sea-son Is o'er, when Fol-ly made me 'rove, And

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "Oh! doubt me not—the sea-son Is o'er, when Fol-ly made me 'rove, And".

now the ves-tal, Rea-son, Shall watch the fire a-waked by Love. Al-though this heart was

The second system continues the song with the lyrics: "now the ves-tal, Rea-son, Shall watch the fire a-waked by Love. Al-though this heart was".

ear-ly blown, And fair-est hands dis-turb'd the tree, They on-ly shook some blos-soms down, Its

The third system concludes the song with the lyrics: "ear-ly blown, And fair-est hands dis-turb'd the tree, They on-ly shook some blos-soms down, Its".

OH! DOUBT ME NOT.

fruit has all been kept for thee. Then doubt me not—the sea - son Is o'er, when Fol - ly

made me rove, And now the ves - tal, Rea - son, Shall watch the fire a - waked by Love.

And though my lute no longer
 May sing of passion's ardent spell,
 Oh! trust me, all the stronger
 I feel the bliss I do not tell.
 The bee thro' many a garden roves,
 And hums his lay of courtship o'er,
 But when he finds the flower he loves,
 He settles there and hums no more.
 Then doubt me not—the season
 Is o'er, when Folly kept me free,
 And now the vestal, Reason,
 Shall guard the flame awaked by thee.

YOU REMEMBER ELLEN.

Simply and in moderate time.

AIR—WERE I A CLERK.

First system of musical notation. The vocal line (treble clef) begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment (grand staff) starts with a 6/8 time signature, a key signature of one sharp (F#), and a series of chords and moving lines in both hands. The lyrics 'You re-mem-ber El-len, our ham-let's pride, How meek-ly she bless'd her' are written below the vocal line. A dynamic marking of *p* (piano) is placed above the final note of the first vocal phrase.

You re-mem-ber El-len, our ham-let's pride, How meek-ly she bless'd her

Second system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and moving lines. The lyrics 'hum-ble lot, When the stranger, William, had made her his bride, And Love was the light of their low-ly cot.' are written below the vocal line. A dynamic marking of *p* (piano) is placed above the final note of the first vocal phrase.

hum-ble lot, When the stranger, William, had made her his bride, And Love was the light of their low-ly cot.

Third system of musical notation. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and moving lines. The lyrics 'To-ge-ther they toil'd thro' winds and rains, Till Wil-liam at length, in sad-ness, said, "We must' are written below the vocal line. Dynamic markings of *f* (forte) and *p* (piano) are placed above the vocal line.

To-ge-ther they toil'd thro' winds and rains, Till Wil-liam at length, in sad-ness, said, "We must

Fourth system of musical notation. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with chords and moving lines. The lyrics 'seek our for-tune on o-ther plains;"—Then, sigh-ing, she left her low-ly shed.' are written below the vocal line. A dynamic marking of *dim.* (diminuendo) is placed above the vocal line.

seek our for-tune on o-ther plains;"—Then, sigh-ing, she left her low-ly shed.

YOU REMEMBER ELLEN, OUR HAMLET'S PRIDE.

2ND VERSE.

They roam'd a long and a wea - ry way, Nor much was the maid - en's

heart at ease, When now, at close of one storm - y day, They see a proud cas - tle a - mong the trees.

“To-night,” said the youth, “we’ll shel - ter there; The wind blows cold, the hour is late:” So, he

con spirito.

blew the horn with a chieftain's air, And the Por - ter bow'd as they pass'd the gate.

“Now, welcome, Lady!” exclaim'd the youth,
 “This castle is thine, and these dark woods all.”
 She believed him wild, but his words were truth,
 For Ellen is Lady of Rosna Hall!
 And dearly the Lord of Rosna loves
 What William, the stranger, woo'd and wed;
 And the light of bliss, in those lordly groves,
 Is pure as it shone in the lowly shed.

FROM THIS HOUR THE PLEDGE IS GIVEN.

With spirit and feeling.

AIR—RENARDINE.

From this hour the pledge is giv - en, From this

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics. The piano accompaniment starts with a piano (p) dynamic, followed by a forte (f) dynamic, and then returns to piano (p). The lyrics are: "From this hour the pledge is giv - en, From this".

hour my soul is thine: Come what will, from earth or hea - ven, Weal or woe, thy fate be mine. When the

The second system of the musical score. The vocal line continues with the lyrics: "hour my soul is thine: Come what will, from earth or hea - ven, Weal or woe, thy fate be mine. When the". The piano accompaniment continues with a steady accompaniment of chords.

proud and great stood by thee, None dared thy rights to spurn, And when now they're false and fly thee, Shall

The third system of the musical score. The vocal line continues with the lyrics: "proud and great stood by thee, None dared thy rights to spurn, And when now they're false and fly thee, Shall". The piano accompaniment continues with a steady accompaniment of chords.

I too base - ly turn? No,—what-e'er the fires that try thee, In the same this heart shall burn.

rallentando.
colla voce.

The fourth system of the musical score. The vocal line continues with the lyrics: "I too base - ly turn? No,—what-e'er the fires that try thee, In the same this heart shall burn." The piano accompaniment continues with a steady accompaniment of chords. The system concludes with the tempo marking *rallentando.* and the instruction *colla voce.*

FROM THIS HOUR THE PLEDGE IS GIVEN.

2ND VERSE.

Though the sea where thou em - bark - est, Of - fers

now no friend - ly shore, Light may come where all looks dark - est, Hope hath life, when life seems o'er. And of

those past a - ges dream - ing, When glo - ry deck'd thy brow, Oft I fond - ly think, though seem - ing So

fall'n and clouded now, Thou 'lt a - gain break forth, all beam - ing - None so bright, so blest as thou !

I'D MOURN THE HOPES THAT LEAVE ME.

Tenderly.

AIR—THE ROSE TREE.

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a rest, followed by the lyrics "I'd mourn the hopes that leave me, If". The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

The second system of the musical score. The vocal line continues with the lyrics "thy smiles had left me too; I'd weep, when friends de-ceive me, If thou wert like them, un-true. But,". The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

The third system of the musical score. The vocal line begins with a forte (*f*) dynamic and includes the lyrics "while I've thee be-fore me, With heart so warm and eye so bright, No clouds can lin-ger o'er me That". Above the vocal line, the markings *ad lib.* and *a tempo.* are present. The piano accompaniment features more complex chordal textures in the right hand.

2ND VERSE.

The musical score for the second verse. The vocal line starts with the lyrics "smile turns them all to light!" followed by a rest, and then "'Tis not in fate to harm me, While". The piano accompaniment includes a forte (*fz*) dynamic marking. The system concludes with a double bar line and repeat signs.

I'D MOURN THE HOPES THAT LEAVE ME.

musical score for the first system of the song. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: fate leaves thy love to me; 'Tis not in joy to charm me, Un-less joy be shared with thee. One

musical score for the second system. It includes dynamic markings: *f* (forte) at the beginning, *ad lib.* (ad libitum) over the vocal line, and *a tempo.* (a tempo) at the end. The lyrics are: minute's dream a-bout thee Were worth a long, and end-less year Of wak-ing bliss with-out thee, My

musical score for the third system. It includes a dynamic marking: *fz* (forzando) under the piano accompaniment. The lyrics are: own love, my on-ly dear!

III.

And, though the hope be gone, love,
That long sparkled o'er our way,
Oh! we shall journey on, love,
More safely, without its ray.
Far better lights shall win me
Along the path I've yet to roam,
The mind, that burns within me,
And pure smiles from thee at home.

IV.

Thus, when the lamp that lighted
The traveller, at first goes out,
He feels awhile benighted,
And looks round in fear and doubt.
But soon, the prospect clearing,
By cloudless star-light on he treads,
And thinks no lamp so cheering
As that light which Heaven sheds!

THE VALLEY LAY SMILING BEFORE ME.

In moderate time and according to the feeling of each verse.

AIR—THE PRETTY GIRL MILKING HER COW.

The valley lay smiling be-fore me, Where lately I left her behind; Yet I

trembled, and something hung o'er me, That sad-den'd the joy of my mind. I look'd for the lamp which, she told me, Should

shine, when her Pilgrim return'd, But, tho' darkness began to infold me, No lamp from the bat-tlements burn'd!

II.

I flew to her chamber—'t was lonely
As if the loved tenant lay dead—
Ah, would it were death, and death only!
But no—the young false one had fled.
And *there* hung the lute, that could soften
My very worst pains into bliss,
While the hand, that had waked it so often,
Now throbb'd to my proud rival's kiss!

III.

There *was* a time, falsest of women!
When BREFFNI's good sword would have sought
That man, through a million of foemen,
Who dared but to doubt thee *in thought*!
While now—oh! degenerate daughter
Of Erin, how fall'n is thy fame!
And, through ages of bondage and slaughter,
Thy country shall bleed for thy shame.

IV.

Already, the curse is upon her,
And strangers her valleys profane!
They come to divide—to dishonour—
And tyrants they long will remain!
But onward!—the green banner rearing,
Go, flesh ev'ry brand to the hilt;
On *our* side is VIRTUE and ERIN,
On *theirs* is the SAXON and GUILT.

WHAT THE BEE IS TO THE FLOWRET.

72

Playfully.

AIR—THE YELLOW HORSE.

The piano introduction consists of two staves. The right hand plays a melody in 2/4 time, starting with a treble clef and a key signature of one flat (B-flat). The left hand provides a harmonic accompaniment in the same time and key signature, using a bass clef. The music is marked 'Playfully'.

HE.

The vocal melody for 'HE' is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: 'What the bee is to the flow-ret, When he looks for ho-ney dew Thro' the leaves that close em-bower it,'. The melody is in 2/4 time and is marked 'HE.'.

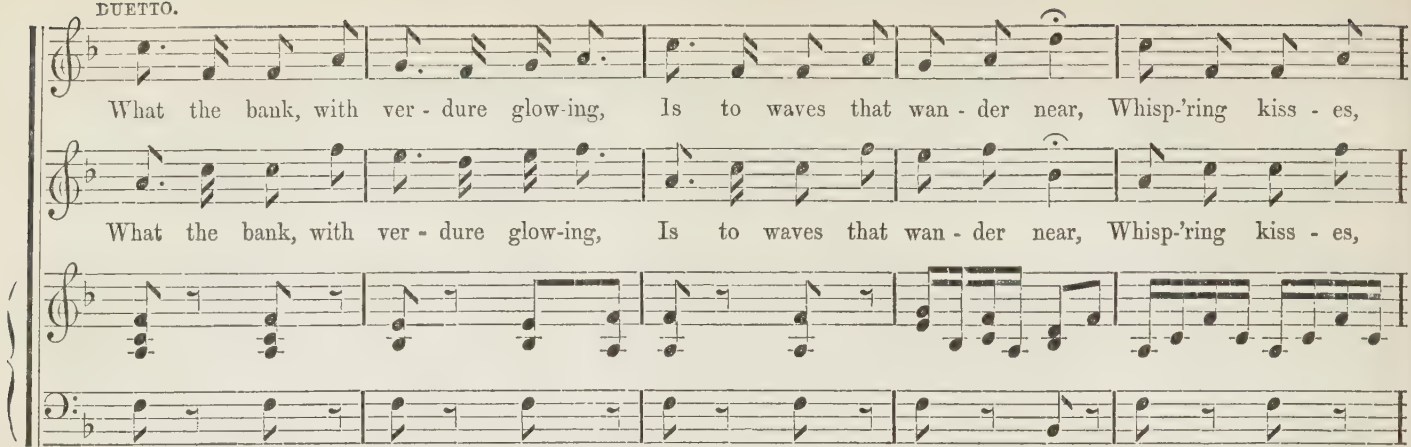
SHE.

The vocal melody for 'SHE' is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: 'That, my love, I'll be to you! What the bank, with ver-dure glow-ing, Is to waves that'. The melody is in 2/4 time and is marked 'SHE.'.

The concluding vocal melody is written on a single staff with a treble clef and a key signature of one flat. The lyrics are: 'wan-der near, Whisp'ring kiss-es, while they're go-ing, That I'll be to you, my dear!'. The melody is in 2/4 time.

WHAT THE BEE IS TO THE FLOWRET.

DUETTO.



What the bank, with ver - dure glow-ing, Is to waves that wan - der near, Whisp'-ring kiss - es,

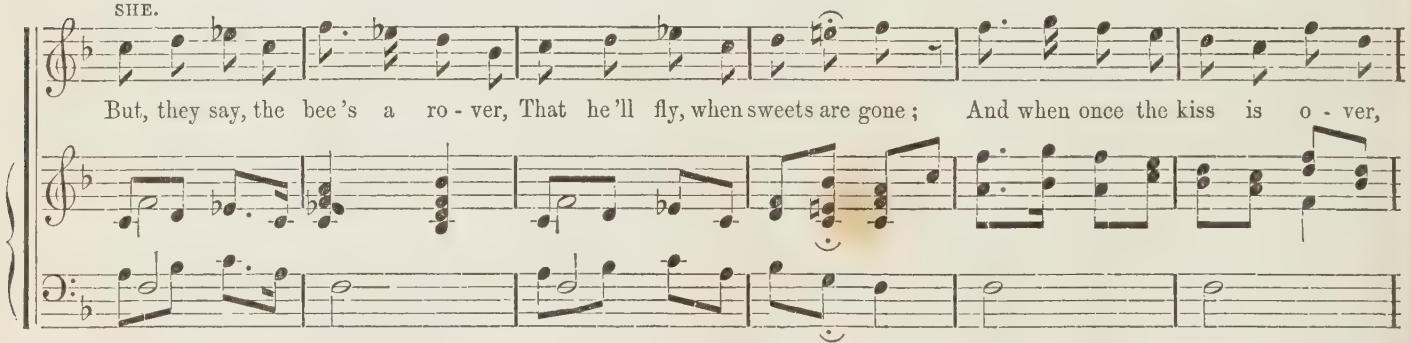
What the bank, with ver - dure glow-ing, Is to waves that wan - der near, Whisp'-ring kiss - es,



while they're go - ing, That I'll be to you my dear!

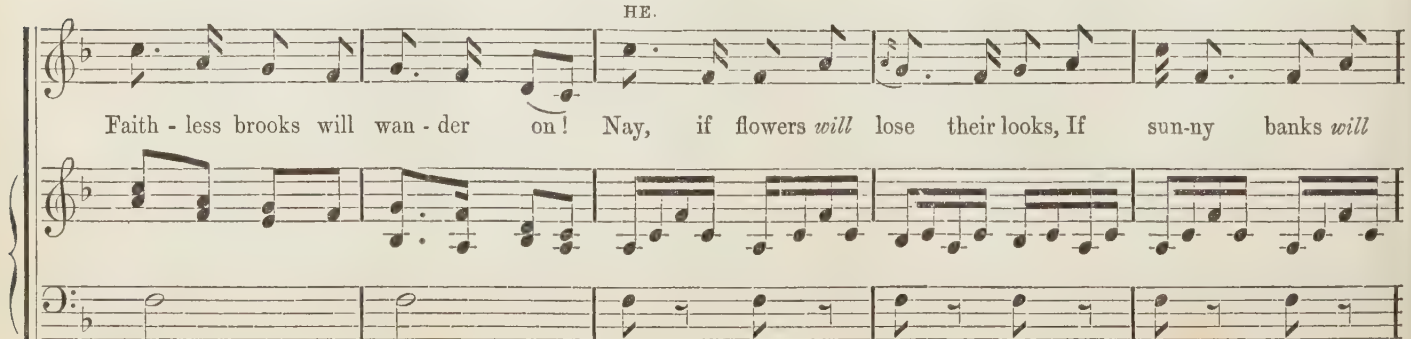
while they're go - ing, That I'll be to you my dear!

SHE.



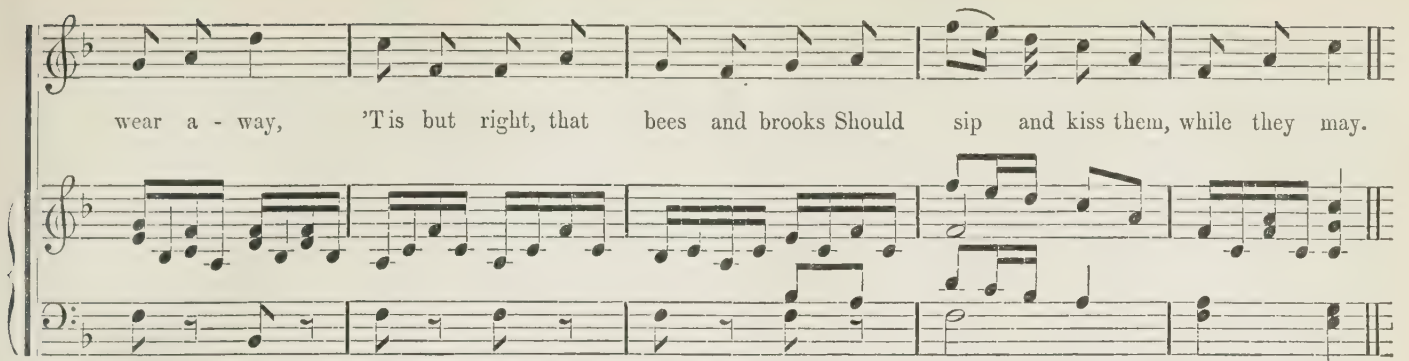
But, they say, the bee's a ro - ver, That he'll fly, when sweets are gone; And when once the kiss is o - ver,

HE.



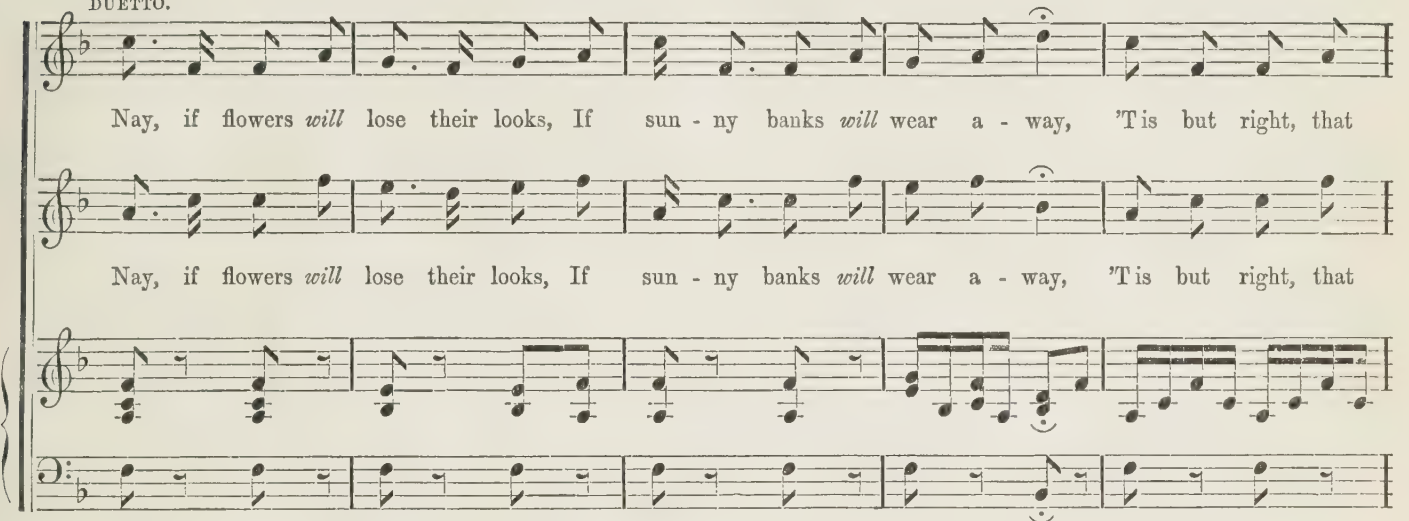
Faith - less brooks will wan - der on! Nay, if flowers *will* lose their looks, If sun-ny banks *will*

WHAT THE BEE IS TO THE FLOWRET.



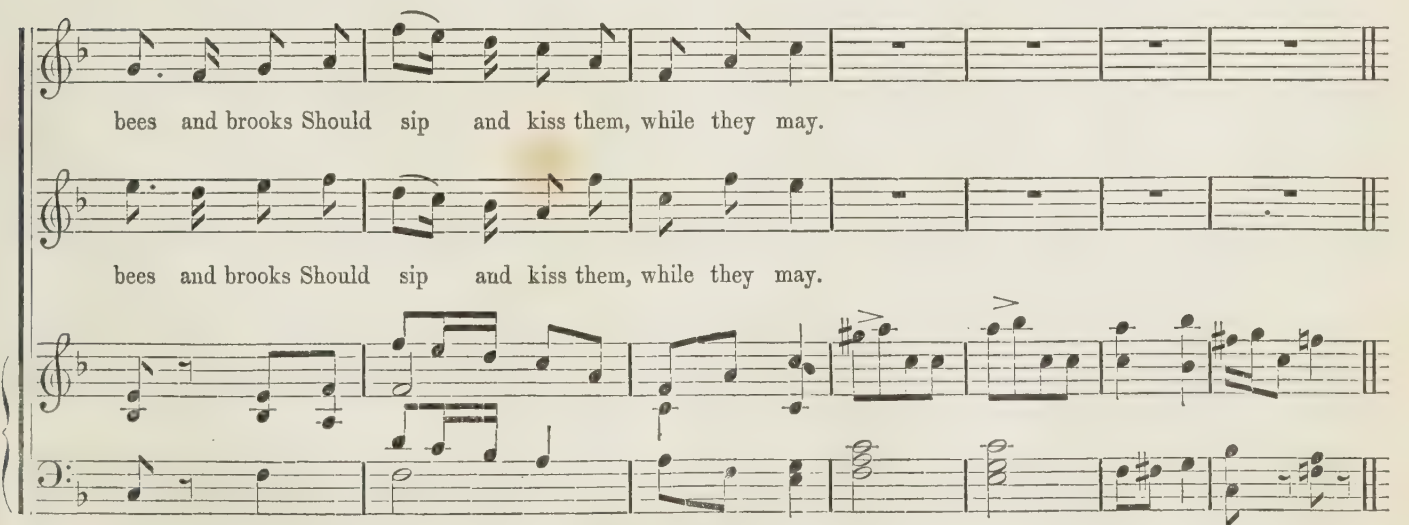
wear a - way, 'Tis but right, that bees and brooks Should sip and kiss them, while they may.

DUETTO.



Nay, if flowers *will* lose their looks, If sun - ny banks *will* wear a - way, 'Tis but right, that

Nay, if flowers *will* lose their looks, If sun - ny banks *will* wear a - way, 'Tis but right, that



bees and brooks Should sip and kiss them, while they may.

bees and brooks Should sip and kiss them, while they may.

HAS SORROW THY YOUNG DAYS SHADED.

Simply and tenderly.

AIR—SLY PATRICK.

Has sor-row thy young days shad-ed, As clouds o'er the morn-ing

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat and a 6/8 time signature. The melody begins with a half rest, followed by a quarter note G4, and then a series of eighth and sixteenth notes. The piano accompaniment is in the same key and time, starting with a half note G3 and a half note F3, followed by a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

fleet? Too fast have those young days fad-ed, That e-ven in sor-row were sweet? Does

The second system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a half note G3 and a half note F3, followed by a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

Time with his cold wing wi-ther Each feel-ing that once was dear?—Come, child of mis-

The third system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a half note G3 and a half note F3, followed by a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

for-tune! hi-ther, I'll weep with thee tear for tear.

The fourth system of the musical score. The vocal line continues with a half note G4, followed by a quarter note A4, and then a series of eighth and sixteenth notes. The piano accompaniment continues with a half note G3 and a half note F3, followed by a series of eighth and sixteenth notes. The lyrics are written below the vocal line.

HAS SORROW THY YOUNG DAYS SHADED.

2ND VERSE.

Has Love to that soul so ten - der Been like our La - ge - nian mine, Where a

spar - kle of gold - en splen - dour All o - ver the sur - face shine. But

if in pur - suit we go deep - er, Al - lured by the gleam that shone, Ah! false as the

dream of the sleep - er, Like Love the bright ore is gone.

III.

Has Hope, like the bird in the story,
That flitted from tree to tree
With the talisman's glitt'ring glory—
Has Hope been that bird to thee?
On branch after branch alighting,
The gem did she still display,
And, when nearest and most inviting,
Then waft the fair gem away?

IV.

If thus the sweet hours have fled,
When Sorrow herself look'd bright;
If thus the fond hope has cheated,
That led thee along so light;
If thus the unkind world wither
Each feeling that once was dear;—
Come, child of misfortune! come hither,
I'll weep with thee tear for tear.

AS VANQUISH'D ERIN.

With expression.

AIR—THE BOYNE WATER.

As van-quish'd E-rin wept be-side The Boyne's ill-fat-ed ri-ver, She

The first system of the musical score for 'As Vanquish'd Erin'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

saw where Dis-cord, in the tide, Had dropp'd his load-ed qui-ver. "Lie hid," she cried, "ye

The second system of the musical score. The vocal line continues with the lyrics. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

ve-nom'd darts, Where mor-tal eye may shun you,—Lie hid—for oh! the

The third system of the musical score. It includes dynamic markings: *tr* (trill) above a piano line, *mf* (mezzo-forte) below a piano line, and *p* (piano) below a piano line. The lyrics continue below the vocal line.

stain of hearts That bled for me is on you.

The fourth and final system of the musical score on this page. The vocal line concludes with the lyrics. The piano accompaniment ends with sustained chords. The page number 150 is printed at the bottom left.

AS VANQUISH'D ERIN.

2ND VERSE.

But vain her wish—her weep - ing vain, As Time too well hath taught her— Each
A - las for her, who sits and mourns, Ev'n now, be - side that ri - - ver— Un-

year the Fiend re - turns a - gain, And dives in - to that wa - ter; And brings, tri - umph - ant,
wea - ried still the Fiend re - turns, And stored is still his qui - ver. "When will this end, ye

from be - neath His shafts of de - so - la - - tion, And. sends them, wing'd with
Pow'rs of Good!" She weep - ing asks for ev - - er; But on - ly hears, from

worse than death, Through - out her madd - 'ning Na - - tion.
out that flood, The De - mon an - swer "Nev - er!"

NO, NOT MORE WELCOME.

With expression.

AIR—LUGGELAW.

First system of the musical score. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of a treble and bass staff with chords and moving lines. The lyrics are: "No, not more welcome the fai - ry num - bers Of mu - sic fall on the sleep - er's

Second system of the musical score. The vocal line continues with the lyrics: "ear, When, half a - wak - ing from fear - ful slum - bers, He thinks the full quire of heav'n is near, — Then came that". The piano accompaniment continues with chords and moving lines.

Third system of the musical score. The tempo marking *lento.* appears above the vocal line. The lyrics are: "voice, when, all for - sak - en, This heart long had sleep - ing lain, Nor thought its". The piano accompaniment continues with chords and moving lines.

Fourth system of the musical score. The tempo marking *lento.* appears above the vocal line. The lyrics are: "cold pulse would ev - er wak - en To such be - nign, bless - ed sounds a - gain." The piano accompaniment continues with chords and moving lines.

NO, NOT MORE WELCOME.

2ND VERSE.

Sweet voice of com-fort! 't was like the steal-ing Of sum-mer wind thro' some wreath-ed

shell; Each se-cret wind-ing, each in-most feel-ing Of all my soul e-choed to its spell! 'T was whis-per'd

lento.
balm— 't was sun-shine spok - en!— ' live years of grief and pain To have my

lento.
long sleep of sor-row brok - en By such be - nign, bless-ed sounds a - gain!

WHEN FIRST I MET THEE.

In moderate time.

AIR—O PATRICK, FLY FROM ME.

The first system of the musical score is in 2/4 time, with a key signature of two flats (B-flat and E-flat). It consists of a vocal melody line and a piano accompaniment. The melody begins with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes, including some beamed sixteenth notes. The piano accompaniment starts with a half note G3 in the left hand and a half note B-flat3 in the right hand, then moves to a steady eighth-note accompaniment.

The second system continues the melody and accompaniment. The lyrics "When first I met thee, warm and young, There shone such truth a - bout thee, And" are written below the vocal line. The melody features a mix of eighth and sixteenth notes, with some rests. The piano accompaniment provides a consistent harmonic support with eighth notes.

The third system continues the song. The lyrics "on thy lip such pro - mise hung, I did not dare to doubt thee. I saw thee change, yet" are written below the vocal line. The melody includes some dotted rhythms and eighth-note patterns. The piano accompaniment remains consistent with the previous systems.

The fourth system concludes the piece. The lyrics "still re - lied, Still clung with hope the fond - er, And thought, tho' false to all be - side, From" are written below the vocal line. The melody ends with a half note G4. The piano accompaniment also concludes with a final chord.

WHEN FIRST I MET THEE

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and two piano accompaniment staves. The second system also has a vocal line and two piano accompaniment staves. The third system has a vocal line and two piano accompaniment staves. The lyrics are written below the vocal line.

me thou couldst not wan - der. But go, de - ceiv - er! go,— The heart whose hopes could

make it Trust one so false, so low, De - serves that thou shouldst break it!

II.

When every tongue thy follies named,
 I fled th' unwelcome story;
 Or found, in ev'n the faults they blamed,
 Some gleams of future glory.
 I still was true, when nearer friends
 Conspired to wrong, to slight thee;
 The heart, that now thy falsehood rends,
 Would then have bled to right thee.
 But go, deceiver! go,—
 Some day, perhaps, thou 'lt waken
 From pleasure's dream, to know
 The grief of hearts forsaken.

III.

Ev'n now, though youth its bloom has shed,
 No lights of age adorn thee;
 The few, who loved thee once, have fled,
 And they who flatter scorn thee.
 Thy midnight cup is pledged to slaves,
 No genial ties enwreath it;
 The smiling there, like light on graves,
 Has rank, cold hearts beneath it!
 Go—go—though worlds were thine,
 I would not now surrender
 One taintless tear of mine
 For all thy guilty splendour!

IV.

And days may come, thou false one! yet,
 When ev'n those ties shall sever;
 When thou wilt call, with vain regret,
 On her thou 'st lost for ever!
 On her who, in thy fortune's fall,
 With smiles had still received thee,
 And gladly died to prove thee all
 Her fancy first believed thee.
 Go—go—'t is vain to curse,
 'T is weakness to upbraid thee;
 Hate cannot wish thee worse
 Than guilt and shame have made thee.

SING, SWEET HARP, OH SING TO ME.

With mournful expression.

AIR—UNKNOWN.

p *dim.* *pp*

Sing, sweet Harp, oh sing to me Some song of an - cient days, Whose

sounds, in this sad me - mo - ry, Long bu - ried dreams shall raise;—

Some lay that tells of van - ish'd fame, Whose light once round us shone; Of

SING, SWEET HARP, OH SING TO ME.

The musical score is written for voice and harp. It consists of three systems of music. Each system has a vocal line on a single staff and a harp accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: 'no - ble pride, now turn'd to shame, And hopes for ev - er gone.— Oh sing, sad Harp, thus sing to me, A - like our doom is cast, Both lost to all but me - mo - ry, We live but in the past.' The harp accompaniment features arpeggiated chords and flowing sixteenth-note patterns. The final system includes dynamic markings: *mf*, *cres.*, *f*, and *p*.

no - ble pride, now turn'd to shame, And hopes for ev - er gone.— Oh sing, sad Harp, thus

sing to me, A - like our doom is cast, Both lost to all but me - mo - ry, We

live but in the past.

II.

How mournfully the midnight air
 Among thy chords doth sigh,
 As if it sought some echo there
 Of voices long gone by;—
 Of Chieftains, now forgot, who beam'd
 The foremost then in fame;
 Of Bards who, once immortal deem'd,
 Now sleep without a name.—
 In vain, sad Harp, the midnight air
 Among thy chords doth sigh;
 In vain it seeks an echo there
 Of voices long gone by.

III.

Could'st thou but call those spirits round
 Who once, in bower and hall,
 Sate list'ning to thy magic sound,—
 Now mute and mould'ring all.
 But, no—they would but wake to weep
 Their children's slavery;—
 Then leave them in their dreamless sleep,
 The Dead, at least, are free.—
 Oh! hush, sad Harp, that dreary tone,
 That knell of Freedom's day,
 Or, list'ning to its deathlike moan,
 Let me, too, die away.

WHILE HISTORY'S MUSE.

Moderate time with energy.

AIR—PADDY WHACK.

While His - to - ry's Muse the me - mo - rial was keep - ing Of all that the dark hand of

Des - ti - ny weaves, Be - side her the Ge - nius of E - rin stood weep - ing, For hers was the sto - ry that

blot - ted the leaves. But, oh! how the tear in her eye - lids grew bright, When, af - ter whole pag - es of

WHILE HISTORY'S MUSE.

The musical score is written for three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "sor - row and shame, She saw His - to - ry write, With a pen - cil of light, That il-". The middle staff is a piano accompaniment in treble clef, starting with a piano (p) dynamic marking. The bottom staff is a piano accompaniment in bass clef. The music is in a 4/4 time signature and features various musical notations including notes, rests, and dynamic markings.

II.

"Hail, Star of my Isle!" said the Spirit, all sparkling
 With beams, such as break from her own dewy skies;—
 "Through ages of sorrow, deserted and darkling,
 I've watch'd for some glory like thine to arise.
 For, though Heroes I've number'd, unblest was their lot,
 And unhallow'd they sleep in the crossways of Fame;—
 But, oh! there is not
 One dishonouring blot
 On the wreath that encircles my WELLINGTON's name!"

III.

"And still the last crown of thy toils is remaining,
 The grandest, the purest e'en thou hast yet known;
 Though proud was thy task, other nations unchaining,
 Far prouder to heal the deep wounds of thy own.
 At the foot of that throne, for whose weal thou hast stood,
 Go plead for the land that first cradled thy fame—
 And bright o'er the flood
 Of her tears and her blood
 Let the rainbow of Hope be her WELLINGTON's name!"

THE TIME I'VE LOST IN WOOING.

Lightly and in moderate time.

AIR—PEASE UPON A TRENCHER.

The time I've lost in woo - ing, In watch-ing and pur -

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. It begins with a whole rest for four measures, followed by a melodic phrase. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, starting with a bass line of eighth notes and a treble line of chords.

su - ing The light that lies In Wo-man's eyes, Has been my heart's un - do - ing. Tho' Wis-dom oft has

This system contains the next two staves of music. The vocal line continues the melody from the previous system, ending with a double bar line. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sought me, I scorn'd the lore she brought me; My on - ly books Were Woman's looks, And Fol-ly's all they've

This system contains the final two staves of music for this section. The vocal line concludes with a final note and a fermata. The piano accompaniment ends with a sustained chord in the bass and a final chord in the treble.

2ND VERSE.

taught me. Her smile when Beauty grant-ed, I hung with gaze en -

This system contains the first two staves of music for the second verse. The vocal line begins with a new melodic phrase. The piano accompaniment continues with a similar rhythmic pattern.

THE TIME I'VE LOST IN WOOING.

chant - ed, Like him, the Sprite, Whom maids by night Oft meet in glen that's haunt-ed. Like him, too, Beau - ty

won me, But, while her eyes were on me, If once their ray Was turn'd a - way, O! Winds could not out -

run me.

And are those follies going?
 And is my proud heart growing
 Too cold or wise
 For brilliant eyes
 Again to set it glowing?
 No—vain, alas! th'endeavour
 From bonds so sweet to sever;—
 Poor Wisdom's chance
 Against a glance
 Is now as weak as ever!

WHAT LIFE LIKE THAT OF THE BARD CAN BE.

With vivacity and expression.

AIR—PLANXTY O'REILLY.

What life like that of the Bard can be,—The

wand' - ring Bard, who roams as free As the mount - ing lark that o'er him sings, And,

like that lark, a mu - sic brings With - in him, wher - e'er he comes or goes,— A

fount that for ev - er flows! The world's to him like some bright ground, Where

fai - ries dance their moon - light round;— If dimm'd the turf where late they trod, The

elves but seek some green - er sod; So, when less bright his scene of glee, To an -

o - ther a - way flies he!

II.

Oh, what would have been young Beauty's doom,
Without a Bard to fix her bloom?
They tell us that in the moon's bright round
Things lost in this dark world are found;
So charms on earth long pass'd and gone,
In the poet's lay live on!—
Then would ye have smiles that ne'er grow dim,
You've only to give them all to him,
Who, with but a touch of Fancy's wand,
Can lend them life, this life beyond,
And fix them high in Poesy's sky,—
Young stars that never die.

III.

Then, welcome the bard where'er he comes,—
For, though he hath countless airy homes,
To which his wing excursive roves,
Yet still, from time to time, he loves
To light upon earth and find such cheer
As brightens our banquet here.
No matter how fleet, how far he flies,
You've only to light up kind young eyes,—
Such signal-fires as here are given,—
And down he'll drop from Fancy's heaven,
The minute such call to love or mirth
Proclaims he's wanting on earth!

OH! WHERE'S THE SLAVE.

Spirited.

AIR—SIOS AGUS SIOS LIOM.

Oh! where's the slave, so low - ly, Condemn'd to chains un -

ho - ly, Who, could he burst His bonds at first, Would pine be-neath them slow - ly? What soul, whose wrongs de -

grade it, Would wait till time de - cay'd it, When thus its wing At once may spring To the throne of Him who

Slow and melancholy.

tr

made it? Fare-well, E - rin! fare-well, all Who live to weep our fall!

OH! WHERE'S THE SLAVE.

2ND VERSE

Less dear the lau - rel grow - ing, A - live, un - touch'd, and

blow - ing. Than that, whose braid Is pluck'd to shade The brows with vic - t'ry glow - ing! We tread the land that

bore us, The green flag glit - ters o'er us, The friends we've tried Are by our side; And the foe we hate be -

Slow and melancholy.

tr

fore us! Farewell, E - rin! farewell, all Who live to weep our fall!

'TIS GONE, AND FOR EVER.

AIR—SAVOURNAH DEELISH.

With feeling.

The piano introduction consists of two staves. The right hand begins with a treble clef, a common time signature, and a key signature of one flat (B-flat). It features a series of eighth and sixteenth notes, creating a flowing, melodic line. The left hand, in bass clef, provides a harmonic accompaniment with chords and single notes, mirroring the rhythmic pattern of the right hand.

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics "'Tis gone, and for ev - er, The light we saw break - ing, Like Hea - ven's first dawn o'er the". The piano accompaniment continues the melodic and harmonic themes established in the introduction.

The second system continues the song. The vocal melody carries the lyrics "sleep of the dead, When man, from the slum - ber of a - ges a - wak - ing, Look'd". The piano accompaniment maintains its supportive role with chords and moving lines.

The third system concludes the song. The vocal melody finishes with the lyrics "up - ward and bless'd the pure ray ere it fled! 'Tis gone, and the gleams it has". The piano accompaniment provides a final harmonic resolution.

'TIS GONE, AND FOR EVER.

left of its burn - ing, But deep - en the long night of bond - age and mourn - ing, That

dark o'er the king - doms of earth is re - turn - ing, And, dark - est of all, hap - less

E - rin! o'er thee. *8va.*

II.

For high was thy hope, when those glories were darting
 Around thee, through all the gross clouds of the world;
 When Truth, from her fetters indignantly starting,
 At once, like a sunburst, her banner unfurl'd.
 Oh, never shall earth see a moment so splendid!
 Then, then, had one Hymn of Deliverance blended
 The tongues of all nations, how sweet had ascended
 The first note of Liberty, Erin! from thee.

III.

But shame on those tyrants, who envied the blessing!
 And shame on the light race, unworthy its good,
 Who, at Death's reeking altar, like furies caressing
 The young hope of Freedom, baptized it in blood.
 Then vanish'd for ever that fair, sunny vision,
 Which, spite of the slavish, the cold heart's derision,
 Shall long be remember'd, pure, bright, and elysian,
 As first it arose, my lost Erin! on thee.

COME O'ER THE SEA.

With impassioned melancholy.

AIR—CUISHLIH MA CHREE.

Come o'er the Sea, Maid-en! with me, Mine thro' sun-shine,

storm, and snows! Sea-sons may roll, But the true soul Burns the same, wher-e'er it goes. Let For-tune frown, so we

love and part not; 'Tis life where *thou* art, 'tis death where thou art not! Then come o'er the Sea, Maid-en! with me, Come wher-ev-er the

wild wind blows; Sea-sons may roll, But the true soul Burns the same, wher-e'er it goes.

Is not the Sea
Made for the Free,
Land for courts and chains alone?
Here we are slaves;
But, on the waves,
Love and Liberty's all our own!
No eye to watch, and no tongue to wound us,
All earth forgot, and all heaven around us!

Then come o'er the Sea,
Maiden! with me,
Come wherever the wild wind blows;
Seasons may roll,
But the true soul
Burns the same, where'er it goes.

COME, REST IN THIS BOSOM.

With melancholy feeling, but not too slow.

AIR—LOUGH SHEELING.

Come, rest in this bo - som, my own strick - en

deer! Tho' the herd have fled from thee, thy home is still here; Here

still is the smile that no cloud can o'er - cast, And the heart and the

hand all thy own to the last!

II.

Oh! what was love made for, if 't is not the same
Through joy and through torments, through glory and shame?
I know not, I ask not, if guilt's in that heart,
I but know that I love thee, whatever thou art!

III.

Thou hast called me thy Angel, in moments of bliss,—
Still thy Angel I'll be, 'mid the horrors of this,
Through the furnace, unshrinking, thy steps to pursue,
And shield thee, and save thee, or perish there too.

FILL THE BUMPER FAIR.

Lively and spirited.

AIR—BOB AND JOAN.

Fill the bum-per fair! Ev-'ry drop we sprin-kle O'er the brow of Care

f

This system contains the first musical staff with a treble clef and a key signature of three sharps (F#, C#, G#). The time signature is 3/4. It is followed by a piano accompaniment consisting of two staves (treble and bass clef) with the same key signature and time signature. The piano part begins with a forte (*f*) dynamic marking.

Smooths a-way a wrin-kle. Wit's e-lec-tric flame Ne'er so swift-ly pass-es, As when thro' the frame It

This system continues the musical score with a vocal line and piano accompaniment. The piano accompaniment features a steady eighth-note bass line.

shoots from brim-ming glass-es. Fill the bum-per fair! Ev-'ry drop we sprin-kle O'er the brow of Care

This system continues the musical score, ending with a repeat sign. The piano accompaniment maintains its rhythmic pattern.

2ND VERSE.

Smooths a-way a wrin-kle. Sag-es can, they say, Grasp the lightning's pinions, And bring down its ray

This system begins the second verse of the song. It follows the same musical structure as the first verse, with a vocal line and piano accompaniment.

FILL THE BUMPER FAIR.

From the starr'd do-min-ions:—So we, Sa-ges, sit, And, 'mid bump-ers bright'ning, From the Heav'n of Wit

Draw down all its light-ning! Fill the bump-er fair! Ev-'ry drop we sprin-kle O'er the brow of Care

Smooths a-way a wrin-kle.

III.

Wouldst thou know what first
 Made our souls inherit
 This ennobling thirst
 For wine's celestial spirit?
 It chanced upon that day,
 When, as bards inform us,
 Prometheus stole away
 The living fires that warm us.
 Fill the bumper fair! &c.

IV.

The careless youth, when up
 To Glory's fount aspiring,
 Took nor urn nor cup,
 To hide the pilfer'd fire in;—
 But oh his joy! when round
 The halls of Heaven spying,
 Amongst the stars he found
 A bowl of Bacchus lying.
 Fill the bumper fair! &c.

V.

Some drops were in the bowl,
 Remains of last night's pleasure,
 With which the Sparks of Soul
 Mix'd their burning treasure!
 Hence the goblet's shower
 Hath such spells to win us—
 Hence its mighty power
 O'er that Flame within us.
 Fill the bumper fair! &c.

ALONE IN CROWDS TO WANDER ON.

Mournfully.

AIR—SHULE AROON.

The piano introduction consists of two staves. The right hand begins with a melody in C major, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is common time (C).

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The lyrics are: "A-lone in crowds to wander on, And feel that all the charm is gone, Which voi - ces dear and eyes beloved Shed". The piano part continues with a steady accompaniment.

The second system continues the song. The lyrics are: "round us once, wher-e'er we roved, This— this the doom must be Of all who've loved and lived to see The". The piano accompaniment includes a section marked *mf* (mezzo-forte) and *p* (piano).

The third system concludes the song. The lyrics are: "few bright things they thought would stay For ev - er near them, die a - way." The piano accompaniment features a crescendo (*cres.*) leading to a final chord marked *ff* (fortissimo) and *p* (piano).

ALONE IN CROWDS TO WANDER ON.

2ND VERSE.

The musical score is written for voice and piano. It consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The piano part begins with a *pp* (pianissimo) dynamic. The second system continues the melody and accompaniment. The piano part features a *mf* (mezzo-forte) dynamic and a *p* (piano) dynamic. The third system continues the melody and accompaniment. The piano part features a *f* (forte) dynamic, a *rf* (ritardando forte) dynamic, and a *pp* (pianissimo) dynamic. The fourth system concludes the verse with a final chord.

Tho' fair - er forms a - round us throng, Their smiles to o - thers, all be - long, And
 want that light which dwells a - lone Round those the fond heart calls its own. Where, where the
 sun - ny brow? The long - known voice— where are they now? Thus ask I still, nor
 ask in vain,—The si - lence an - swers all too plain.

Oh! what is Fancy's magic worth,
 If all her art cannot call forth
 One bliss like those we felt of old
 From lips now mute, and eyes now cold!

No,—no, her spell is vain,
 As soon could she bring back again
 Those eyes themselves from out the grave,
 As wake again one bliss they gave.

DEAR HARP OF MY COUNTRY.

Moderate time, and with much warmth of expression.

AIR—NEW LANGOLEE.

The piano introduction consists of two staves. The right hand (treble clef) features a melody of eighth and sixteenth notes, while the left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Dear Harp of my Coun - try! in dark - ness I found thee, The cold chain of si - lence had

hung o'er thee long, When proud - ly, my own Is - land Harp! I un - bound thee, And

gave all thy chords to light, free - dom, and song! The warm lay of love and the

DEAR HARP OF MY COUNTRY.

light note of glad - ness Have wak - en'd thy fond - est, thy live - li' - est thrill; But so

The first system of the musical score for 'Dear Harp of My Country'. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in treble and bass clefs. The lyrics are: 'light note of glad - ness Have wak - en'd thy fond - est, thy live - li' - est thrill; But so'.

oft hast thou e - cho'd the deep sigh of sad - ness, That ev'n in thy mirth it will

The second system of the musical score. It includes the tempo markings 'lento.' and 'espress.' above the vocal line. The lyrics are: 'oft hast thou e - cho'd the deep sigh of sad - ness, That ev'n in thy mirth it will'.

steal from thee still.

The third system of the musical score. The lyrics are: 'steal from thee still.'

Dear Harp of my Country! farewell to thy numbers,
 This sweet wreath of song is the last we shall twine;
 Go,—sleep, with the sunshine of Fame on thy slumbers,
 Till touch'd by some hand less unworthy than mine.
 If the pulse of the patriot, soldier, or lover,
 Have throb'd at our lay, 't is thy glory alone;
 I was but as the wind, passing heedlessly over,
 And all the wild sweetness I waked was thy own!

MY GENTLE HARP, ONCE MORE I WAKEN.

With feeling.

AIR—THE COINA OR DIRGE.

My gen - tle Harp! once more I waken The sweet-ness of thy slumb'ring

strain; In tears our last fare-well was taken, And now in tears we meet a - gain. No light of

joy hath o'er thee broken, But, like those Harps whose heav'n-ly skill Of slav' - ry dark as thine hath

spok - en— Thou hang'st up - on the wil - lows still.

MY GENTLE HARP, ONCE MORE I WAKEN.

2ND VERSE.

And yet, since last thy chord re-sound-ed, An hour of peace and tri-umph

came, When ma-ny an ar-dent bo-som bounded With hopes, that now are turn'd to shame. Yet e-ven

then, while Peace was sing-ing Her hal-cyon song o'er land and sea, Tho' joy and hope to o-thers

bring-ing, She on-ly brought new tears to thee.

III.

Then, who can ask for notes of pleasure,
 My drooping Harp, from chords like thine?
 Alas, the lark's gay morning measure
 As ill would suit the swan's decline!
 Or how shall I, who love, who bless thee,
 Invoke thy breath for Freedom's strains,
 When ev'n the wreaths, in which I dress thee,
 Are sadly mix'd—half flowers, half chains!

IV.

But, come,—if yet thy frame can borrow
 One breath of joy,—oh breathe for me,
 And show the world, in chains and sorrow,
 How sweet thy music still can be;
 How lightly, ev'n mid gloom surrounding,
 Thou yet canst wake at pleasure's thrill—
 Like Memnon's broken image, sounding,
 Mid desolation tuneful still!

THERE ARE SOUNDS OF MIRTH.

With liveliness and spirit, but not too fast.

AIR—THE PRIEST IN HIS BOOTS.

There are sounds of mirth in the night air ring-ing, And

The first system of the musical score for 'There are sounds of mirth in the night air ring-ing, And'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes.

lamps from ev-e-ry case-ment shown, While voic-es blithe with-in are sing-ing, That seem to say "Come," in

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a *dolce.* marking over the bass line. The lyrics are printed below the vocal line.

ev-e-ry tone. Ah! once how light, in Life's young sea-son, My heart had bounded at that sweet lay; Nor

The third system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a *dolce.* marking over the bass line. The lyrics are printed below the vocal line.

paused to ask of grey-beard Rea-son If I should the sy-ren call o-bey.

The fourth system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment includes a *mf* marking over the bass line. The lyrics are printed below the vocal line.

THERE ARE SOUNDS OF MIRTH.

2ND VERSE.

And see—the lamps still live-li-er glit-ter, The

sy - ren lips more fond - ly sound;—No, seek, ye nymphs, some vic - tim fit - ter To sink in your ro - sy

bond - age bound. Shall a bard whom not the world in arms Could bend to ty - ran - ny's rude con - trol, Thus

quail at sight of wo - man's charms, And yield to a smile his free - born soul?

Thus sung the sage while, slyly stealing,
The nymphs their fetter around him cast,
And, their laughing eyes the while concealing,
Led Liberty's Bard their slave at last.

For the Poet's heart, still prone to loving,
Was like that rock of the Druid race,
Which the gentlest touch at once set moving,
But all earth's power could not shake from its base.

IN THE MORNING OF LIFE.

In moderate time and with feeling.

AIR—THE LITTLE HARVEST ROSE.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a series of eighth and sixteenth notes, followed by a trill (tr) on a high note. The piano accompaniment is in bass clef with the same key signature and time signature, featuring a steady eighth-note pattern.

The second system of musical notation continues the vocal and piano parts. The vocal line has a trill (tr) on a high note. The piano accompaniment continues with its eighth-note pattern. The lyrics "In the morn - ing of life, when its" are written below the vocal line.

The third system of musical notation continues the vocal and piano parts. The vocal line has a trill (tr) on a high note. The piano accompaniment continues with its eighth-note pattern. The lyrics "cares are unknown, And its plea-sures in all their new lus - tre begin; When we live in a bright-beam-ing" are written below the vocal line.

The fourth system of musical notation continues the vocal and piano parts. The vocal line has a trill (tr) on a high note. The piano accompaniment continues with its eighth-note pattern. The lyrics "world of our own, And the light that sur-rounds us is all from with-in; Oh 't is not, be - lieve me, in" are written below the vocal line.

IN THE MORNING OF LIFE.

that hap - py time We can love, as in hours of less trans - port we may; Of our
smiles, of our hopes, 'tis the gay sun - ny prime, But af - fec - tion is warm - est when
these fade a - way.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and two piano accompaniment staves. The second system also has a vocal line and two piano accompaniment staves. The third system has a vocal line and two piano accompaniment staves. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the vocal line.

II.

When we see the first charm of our youth pass us by,
Like a leaf on the stream that will never return;
When our cup, which had sparkled with pleasure so high,
Now tastes of the *other*, the dark-flowing urn;
Then, then is the moment affection can sway
With a depth and a tenderness joy never knew;
Love, nursed among pleasures, is faithless as they,
But the Love, born of Sorrow, like Sorrow is true!

III.

In climes full of sunshine, though splendid their dyes,
Yet faint is the odour the flowers shed about;
'Tis the clouds and the mists of our own weeping skies,
That call their full spirit of fragrancy out.
So the wild glow of passion may kindle from mirth,
But 'tis only in grief true affection appears;—
To the magic of smiles it may first owe its birth,
But the soul of its sweetness is drawn out by tears!

WHEN COLD IN THE EARTH.

Slow and with melancholy expression.

AIR—LIMERICK'S LAMENTATION.

The musical score is written for voice and piano. It features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into four systems, each containing a vocal line and piano accompaniment. The lyrics are written below the vocal line. The first system begins with a piano (p) dynamic marking. The second system includes the lyrics 'loved, Be his faults and his fol - lies for - got by thee then; Or, if from their'. The third system includes the lyrics 'slum - ber the veil be re - moved, Weep o'er them in si - lence and close it a-'. The fourth system includes the lyrics 'gain. And oh! if 't is pain to re - mem - ber how far From the path - ways of light he was'. The piano accompaniment consists of chords and moving lines in both hands, providing a melancholic background for the vocal melody.

When cold in the earth lies the friend thou hast

loved, Be his faults and his fol - lies for - got by thee then; Or, if from their

slum - ber the veil be re - moved, Weep o'er them in si - lence and close it a-

gain. And oh! if 't is pain to re - mem - ber how far From the path - ways of light he was

WHEN COLD IN THE EARTH.

tempt - ed to roam, Be it bliss to re - mem - ber that thou wert the star Which a-

rose on his dark - ness, and guid - ed him home.

II.

From thee and thy innocent beauty first came
 The revealings that taught him true Love to adore,
 To feel the bright presence, and turn him with shame
 From the idols he darkly had knelt to before.
 O'er the waves of a life, long benighted and wild,
 Thou cam'st, like a soft golden calm o'er the sea ;
 And if happiness purely and glowingly smiled
 On his ev'ning horizon, the light was from thee.

III.

And though sometimes the shade of past folly would rise,
 And though falsehood again would allure him to stray,
 He but turn'd to the glory that dwelt in those eyes,
 And the folly, the falsehood, soon vanish'd away.
 As the Priests of the Sun, when their altar grew dim,
 At the day-beam alone could its lustre repair,
 So, if virtue a moment grew languid in him,
 He but flew to that smile, and rekindled it there !

OH! ARRANMORE, LOVED ARRANMORE.

Moderately slow, and with expression.

AIR—KILLDROUGHALT FAIR.

Oh! Ar - ran - more, loved Ar - ran - more, How

dolce. *pp*

This system contains the first line of music. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano part includes the markings *dolce.* and *pp*.

oft I dream of thee, And of those days when, by thy shore, I wan - der'd young and free. Full

This system contains the second line of music, continuing the vocal melody and piano accompaniment from the first system.

ma - ny a path I've tried, since then, Through pleasure's flow'r-y maze, But ne'er could find the bliss a - gain I

This system contains the third line of music, continuing the vocal melody and piano accompaniment.

2ND VERSE.

felt in those sweet days. How blithe up - on thy breez - y cliffs At

dolce. *pp*

This system contains the fourth line of music, which begins the second verse. It continues the vocal melody and piano accompaniment, with the markings *dolce.* and *pp*.

OH! ARRANMORE, LOVED ARRANMORE.

sun - ny morn I've stood, With heart as bound-ing as the skiffs That danced a - long thy flood; Or

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves. The piano part includes dynamic markings of *mf* and *p*. The system concludes with a repeat sign.

when the west - ern wave grew bright With Day-light's part-ing wing, Have sought that E - den in its light Which

The second system continues the melody and accompaniment. The piano part features a series of chords in the right hand and a more active bass line. The system ends with a repeat sign.

dream - ing po - ets sing;—

The third system concludes the piece. The piano part includes the marking *dolce.* The system ends with a final double bar line.

That Eden, where th' immortal brave
 Dwell in a land serene,
 Whose bow'rs beyond the shining wave,
 At sunset oft are seen.
 Ah, dream too full of sadd'ning truth!
 Those mansions o'er the main
 Are like the hopes I built in youth,
 As sunny and as vain!

REMEMBER THEE!

Not too slow, and with strong feeling.

AIR—CASTLE TIROWN.

The piano introduction consists of two staves. The right hand plays a melody in 3/4 time, starting with a quarter rest followed by eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes.

The first line of the song begins with the vocal melody on a treble staff. The lyrics are: "Re - mem - ber thee! yes, while there's life in this heart It shall nev - er for". The piano accompaniment continues on the lower staves.

The second line of the song continues the vocal melody. The lyrics are: "get thee, all lorn as thou art; More dear in thy sor - row, thy". A trill (tr) is marked above the note for "art". The piano accompaniment features a more active eighth-note pattern in the left hand.

The third line of the song continues the vocal melody. The lyrics are: "gloom, and thy show'rs, Than the rest of the world in their sun - ni - est hours." A trill (tr) is marked above the note for "est". The piano accompaniment includes a piano (p) dynamic marking.

The piano conclusion consists of two staves. The right hand plays a melody with piano (p) dynamics and accents. The left hand provides a harmonic accompaniment, ending with a final chord.

REMEMBER THEE !

2ND VERSE.

The musical score is written for a single voice and piano accompaniment. It consists of four systems of staves. The first system contains the first line of the verse. The second system contains the second line. The third system contains the third line. The fourth system contains the fourth line, which ends with a double bar line. The piano accompaniment is written in a grand staff (treble and bass clefs). The melody is in a single treble clef. The lyrics are written below the melody. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Wert thou all that I wish thee, great, glo - rious, and free, First flower of the
 earth and first gem of the sea, I might hail thee with proud - er, with
 hap - pi - er brow, But oh! could I love thee more deep - ly than now?
 p p p

No, thy chains as they torture thy blood as it runs,
 But make thee more painfully dear to thy sons—
 Whose hearts, like the young of the desert-bird's nest,
 Drink love in each life-drop that flows from thy breast!

WREATH THE BOWL.

Gaily and brilliantly.

AIR—NORAN KITSÄ.

Wreath the bowl With flow'rs of soul The

bright - est Wit can find us; We'll take a flight Tow'rd's Heav'n to - night, And

leave dull earth be - hind us! Should Love a - mid The wreaths be hid, Which

Mirth, th' enchant - er, brings us, No dan - ger fear, While wine is near, We'll

WREATH THE BOWL.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line has a key signature of one flat and a 4/4 time signature. The lyrics are: "drown him if he stings us. Then wreath the bowl With flow'rs of soul The".

Second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "bright - est Wit can find us; We'll take a flight Tow'rds Heav'n to - night, And".

Third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "leave dull earth be - hind us!".

II.

'Twas nectar fed,
Of old, 'tis said,
Their Junos, Joves, Apollos;
And Man may brew
His nectar too,
The rich receipt's as follows:—
Take wine like this,
Let looks of bliss
Around it well be blended,
Then bring Wit's beam
To warm the stream,
And there's your nectar, splendid!
So wreath the bowl, &c.

III.

Say, why did Time
His glass sublime
Fill up with sands unsightly,
When wine, he knew,
Runs brisker through,
And sparkles far more brightly.
Oh, lend it us,
And, smiling thus,
The glass in two we'd sever,
Make pleasure glide
In double tide,
And fill both ends for ever!
Then wreath the bowl, &c.

BY THE FEAL'S WAVE BENIGHTED.

Tenderly.

AIR—UNKNOWN.

By the Feal's wave be -

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

night - ed, Not a star in the skies, To thy door by Love light - ed, I first saw those

The second system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

eyes. Some voice whis - per'd o'er me, As thy thres - hold I crost, There was ru - in be -

The third system of musical notation. The vocal line continues with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment continues with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

2ND VERSE.

fore me, If I loved, I was lost. Love came, and brought

The fourth system of musical notation, which is the second verse. The vocal line begins with a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a series of eighth notes in the right hand and a series of eighth notes in the left hand.

BY THE FEAL'S WAVE BENIGHTED.

sor - row Too soon in his train; Yet so sweet, that to - mor - row 'T would be wel - come a -

gain. Were mi-se-ry's full mea-sure Pour'd out to me now, I would drain it with

plea - sure, So the He - be were thou.

III.

You, who call it dishonour
To bow to this flame,
If you've eyes, look but on her,
And blush, while you blame.
Hath the pearl less whiteness
Because of its birth?
Hath the violet less brightness
For growing near earth?

IV.

No—Man, for his glory,
To Ancestry flies;
While Woman's bright story
Is told in her eyes.
While the Monarch but traces
Through mortals his line,
Beauty, born of the Graces,
Ranks next to Divine!

I SAW FROM THE BEACH.

In moderate time.

AIR—MISS MOLLY.

I saw from the beach, when the morn - ing was shin - ing, A

bark o'er the wa - ters move glo - rious - ly on; I came when the sun o'er that beach was de - clin - ing, The

bark was still there, but the wa - ters were gone! I came when the sun o'er that beach was de - clin - ing, The

bark was still there, but the wa - ters were gone!

II.

Ah! such is the fate of our life's early promise,
So passing the spring-tide of joy we have known;
Each wave that we danced on at morning ebbs from us,
And leaves us, at eve, on the bleak shore alone.

III.

Ne'er tell me of glories, serenely adorning
The close of our day, the calm eve of our night;—
Give me back, give me back the wild freshness of Morning,
Her clouds and her tears are worth Ev'ning's best light.

IV.

Oh! who would not welcome that moment's returning,
When passion first waked a new life through his frame,
And his soul, like the wood that grows precious in burning,
Gave out all its sweets to love's exquisite flame!

AS SLOW OUR SHIP HER FOAMY TRACK.

In moderate time and with expression.

AIR—THE GIRL I LEFT BEHIND ME.

As slow our ship her foam-y track A-against the wind was cleav-ing, Her

trembling pennant still look'd back To that dear isle 't was leav-ing. So loath we part from all we love, From all the links that

bind us; So turn our hearts, wher-e'er we rove, To those we've left be-hind us!

II.

When, round the bowl, of vanish'd years
We talk, with joyous seeming,
And smiles that might as well be tears,
So faint, so sad their beaming;
While memory brings us back again
Each early tie that twined us,
Oh sweet's the cup that circles then
To those we've left behind us!

III.

And, when in other climes we meet
Some isle or vale enchanting,
Where all looks flowery, wild, and sweet,
And nought but love is wanting;

We think how great had been our bliss,
If Heaven had but assign'd us
To live and die in scenes like this,
With some we've left behind us!

IV.

As trav'lers oft look back, at eve,
When eastward darkly going,
To gaze upon that light they leave
Still faint behind them glowing,—
So, when the close of pleasure's day
To gloom hath near consign'd us,
We turn to catch one fading ray
Of joy that's left behind us.

WHENE'ER I SEE THOSE SMILING EYES.

Slow and tenderly.

AIR—FATHER QUINN.

When-e'er I see those smil-ing eyes, All

fill'd with hope, and joy, and light, As if no cloud could ev - er rise To dim a heav'n so

pure - ly bright; I sigh to think how soon that brow In grief may lose its ev' - ry ray, And

that light heart, so joy - ous now, Al - most for - get it once was gay.

WHENE'ER I SEE THOSE SMILING EYES.

2ND VERSE.

For Time will come with all his blights, The ru - in'd hope, the friend un - kind; And

Love, who leaves, wher - e'er he lights, A chill'd or burn-ing heart be - hind. And youth, that like pure

snow ap-pears, Ere sul - lied by the dark - 'ning rain, When once 't is touch'd by sor-row's tears, Will

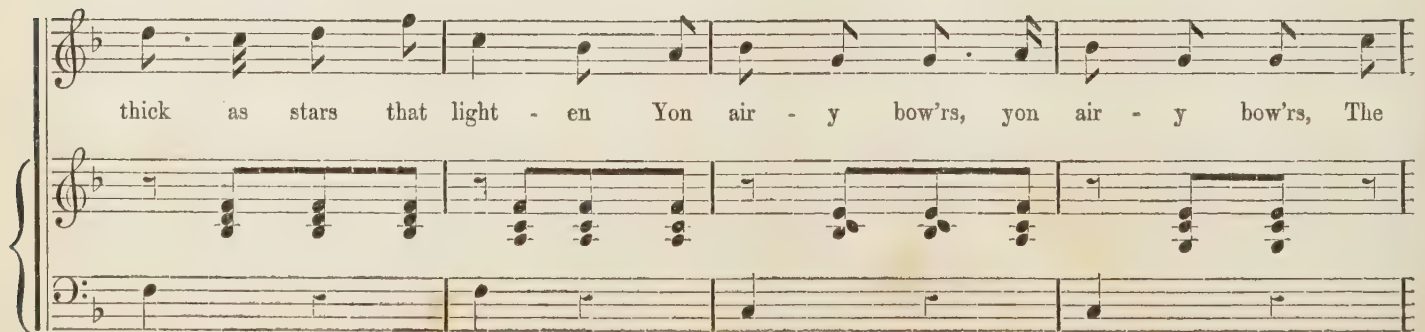
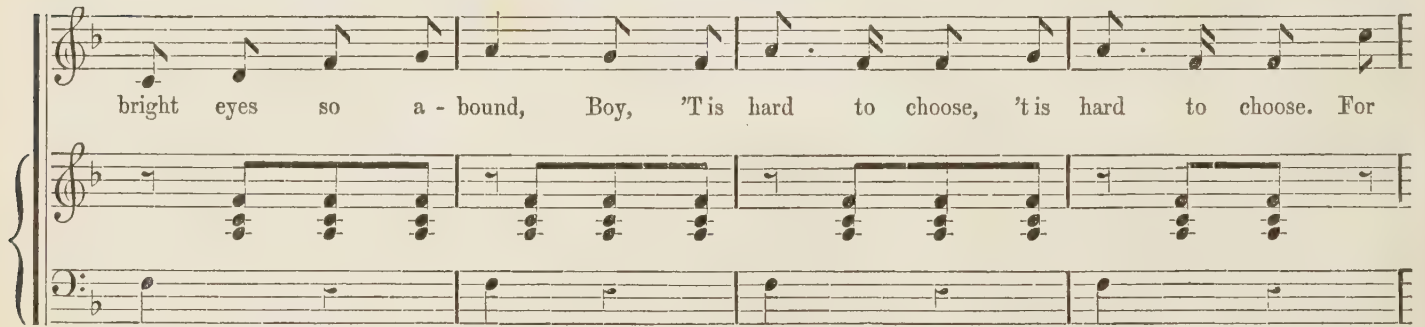
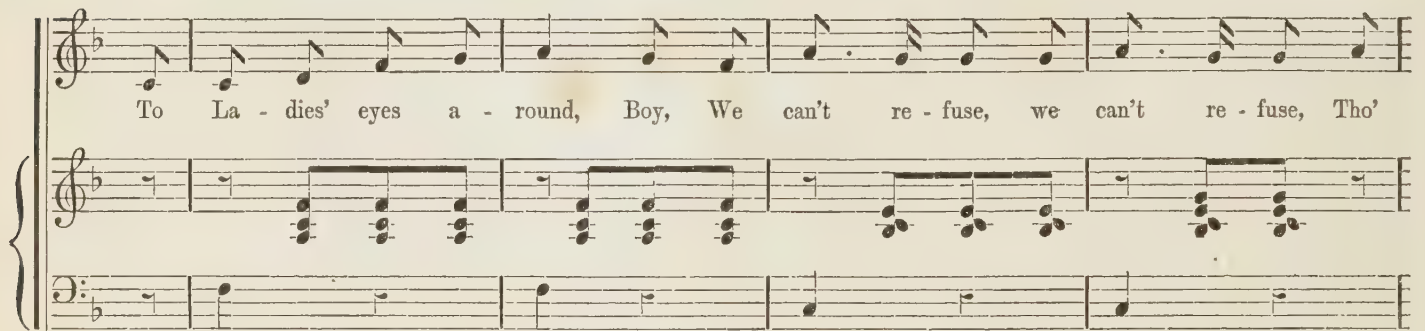
nev - er shine so bright a - gain.

TO LADIES' EYES.

In moderate time and with spirit.

AIR—FAGUE A BALLAGH.

8va. - - - - -



TO LADIES' EYES.

count - less eyes that bright - en This earth of ours, this earth of ours. But

fill the cup, wher - e'er, Boy, Our choice may fall, our choice may fall, We're

con spirito.
sure to find Love there, Boy, So drink them all! so drink them all!

II.

Some eyes there are, so holy,
They seem but giv'n, they seem but giv'n,
As splendid beacons, solely,
To light to heav'n, to light to heav'n!
While some—oh! ne'er believe them—
With tempting ray, with tempting ray,
Would lead us (God forgive them!)
The other way, the other way.
But fill the cup, &c.

III.

In some, as in a mirror,
Love seems portray'd, Love seems portray'd,
But shun the flattering error,
'T is but his shade, 't is but his shade.
Himself has fix'd his dwelling
In eyes we know, in eyes we know,
And lips—but this is telling,
So here they go! so here they go!
Fill up, fill up, &c.

IN YONDER VALLEY THERE DWELT, ALONE.

In moderate time and playfully.

AIR—THE MOUNTAIN SPRITE.

In yon-der val - ley there dwelt, a - lone, A

youth, whose life all had calm-ly flown, Till spells came o'er him, and, day and night, He was haunted and watch'd by a

Moun - tain Sprite, He was haunted and watch'd by a Moun - tain Sprite.

II.

As he, by moonlight, went wand'ring o'er
The golden sands of that island shore,
A foot-print sparkled before his sight—
'T was the fairy foot of the Mountain Sprite.

III.

Beside a fountain, one sunny day,
As, looking down on the stream, he lay,
Behind him stole two eyes of light,
And he saw in the clear wave the Mountain Sprite.

IV.

He turn'd—but, lo, like a startled bird,
The spirit fled—and he only heard
Sweet Music, such as marks the flight
Of a journeying star, from the Mountain Sprite.

V.

One night, pursued by that dazzling look,
The youth, bewilder'd, his pencil took,
And, guided only by Memory's light,
Drew the fairy form of the Mountain Sprite.

VI.

"Oh thou, who lovest the shadow," cried
A gentle voice, whisp'ring by his side,
"Now turn and see,"—here the youth's delight
Seal'd the rosy lips of the Mountain Sprite.

VII.

"Of all the Spirits of land and sea,"
Exclaim'd he then, "there is none like thee,
And oft, oh oft, may thy shape alight
In this lonely arbour, sweet Mountain Sprite!"

IF THOU'LT BE MINE.

Flowing and simple.

AIR—THE WINNOWING SHEET.

If thou'lt be mine, the trea-sures of air, Of earth, and sea shall

lie at thy feet; What - ev - er in Fan - cy's eye looks fair, Or in Hope's sweet mu - sic

espres.
sounds most sweet, Shall be ours, if thou wilt be mine, love!

II.

Bright flow'rs shall spring wherever we rove,
A voice divine shall talk in each stream,
The stars shall look like worlds of love,
And this earth be all one beautiful dream
In our eyes, if thou wilt be mine, love!

III.

And thoughts, whose source is hidden and high,
Like streams that flow from heavenward hills,
Shall keep our hearts, like meads that lie
To be bathed by those eternal rills,
Ever green, if thou wilt be mine, love!

IV.

All this and more the Spirit of Love
Can breathe o'er them who feel his spells;
That heaven, which forms his home, above,
He can make, on earth, wherever he dwells,
As thou'lt own, if thou wilt be mine, love!

FORGET NOT THE FIELD.

Despondingly.

AIR—THE LAMENTATION OF AUGHRIM.

The first system of musical notation is in G major (one sharp) and 3/4 time. It consists of a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, C, D, E, F#, G. It then features a series of eighth and sixteenth notes, including a trill (tr) on the final G. The bass staff provides a harmonic accompaniment with chords and single notes, including a crescendo (cres.) marking.

The second system of musical notation continues the melody and accompaniment. The treble staff has a piano (p) marking at the beginning. The lyrics "For - get not the field where they per-ish'd, The tru - est, the last of the brave— All" are written below the treble staff. The bass staff continues with harmonic support.

The third system of musical notation continues the melody and accompaniment. The lyrics "gone! and the bright hope we cher-ish'd Gone with them, and quench'd in their grave." are written below the treble staff. The treble staff ends with a half note G. The bass staff continues with harmonic support.

The fourth system of musical notation is the final system on the page. It continues the melody and accompaniment, ending with a double bar line. The treble staff has a half note G, and the bass staff has a half note G.

FORGET NOT THE FIELD.

2ND VERSE.

Oh! could we from death but re - cov - er Those hearts, as they bound - ed be - fore, In the

face of high heav'n to fight o - ver That com - bat for Free - dom once more;—

III.

Could the chain for an instant be riven
Which Tyranny flung round us then,
Oh! 't is not in Man nor in Heav'n
To let Tyranny bind it again!

IV.

But 't is past—and though blazon'd in story
The name of our Victor may be,
Accurst is the march of that glory
Which treads o'er the hearts of the free.

V.

Far dearer the grave or the prison,
Illumed by one patriot name,
Than the trophies of all who have risen
On Liberty's ruins to fame!

OH FOR THE SWORDS OF FORMER TIME!

In moderate time and with spirit.

AIR—NAME UNKNOWN.

Oh for the swords of for - mer time! Oh for the men who bore them, When,

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them! When

pure yet, ere courts be - gan With hon - ours to en - slave him, The

OH FOR THE SWORDS OF FORMER TIME!

best hon - ours worn by Man Were those which Vir - tue gave him.

The first system of the musical score is in G major (one sharp) and 2/4 time. It features a vocal melody on a single staff and a piano accompaniment on two staves (treble and bass). The lyrics are: "best hon - ours worn by Man Were those which Vir - tue gave him."

Oh for the swords of for - mer time! Oh for the men who bore them, When,

The second system continues the melody and accompaniment. The lyrics are: "Oh for the swords of for - mer time! Oh for the men who bore them, When,"

arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them!

The third system continues the melody and accompaniment. The lyrics are: "arm'd for Right, they stood sub - lime, And ty - rants crouch'd be - fore them!"

The fourth system of the musical score, which appears to be a concluding instrumental section. It features a more complex piano accompaniment with many chords and sixteenth notes, but no vocal melody is present in this system.

Oh for the Kings who flourish'd then!
 Oh for the pomp that crown'd them,
 When hearts and hands of freeborn men
 Were all the ramparts round them!
 When safe built on bosoms true,
 The throne was but the centre,

Round which Love a circle drew,
 That Treason durst not enter.
 Oh for the Kings who flourish'd then!
 Oh for the pomp that crown'd them,
 When hearts and hands of freeborn men
 Were all the ramparts round them!

SAIL ON, SAIL ON.

With mournful defiance.

AIR—THE HUMMING OF THE BAN.

The first system of musical notation features a treble and bass staff. The treble staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic, while the bass staff provides a steady accompaniment.

The second system continues the musical piece with various dynamics including *cres.*, *mf*, *cres.*, *f*, *ten.*, *p*, *soave.*, *pp*, *f*, and *p*. The notation includes a key signature change to two flats and a time signature change to 6/8.

The third system includes the vocal melody with the lyrics "Sail on, sail on, thou fear - less bark— Wher - ev - er blows the". The dynamics *pp*, *mf*, and *p* are indicated. The word *espress.* is written above the staff.

The fourth system continues the vocal melody with the lyrics "wel - come wind, It can - not lead to scenes more dark, More sad than those we". The dynamics *f*, *ten.*, and *p* are indicated.

SAIL ON, SAIL ON.

leave be - hind. Each smil - ing bil - low seems to say—"Though death be - neath our

dolce. legati.

sur - face be, Less cold we are, less false than they, Whose

ten.

cres. mf p pp

or

smil - ing

smil - ing wreck'd thy hopes and thee!"

dolce. f p

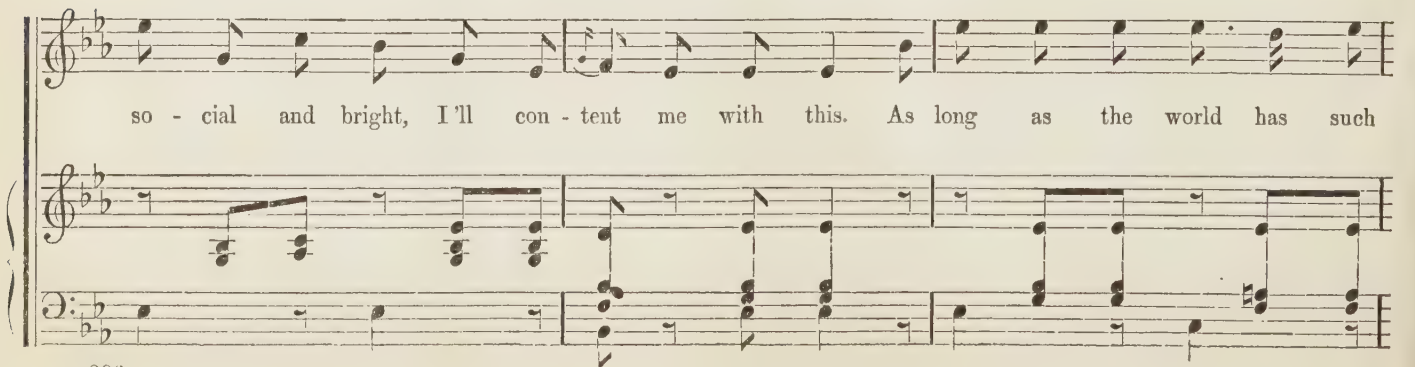
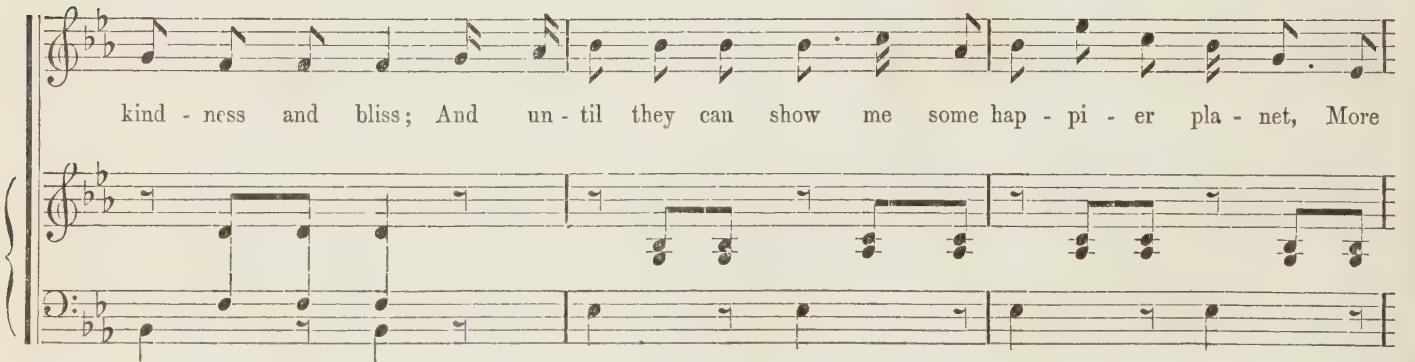
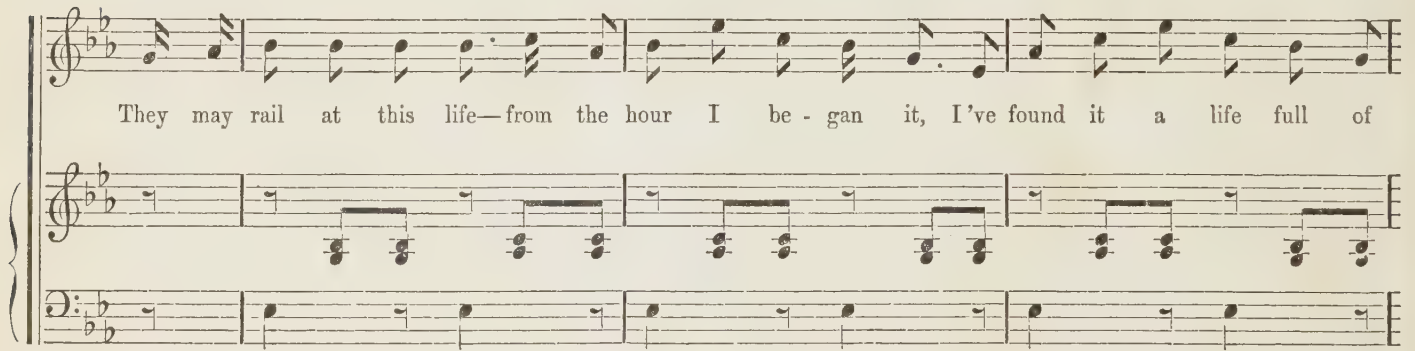
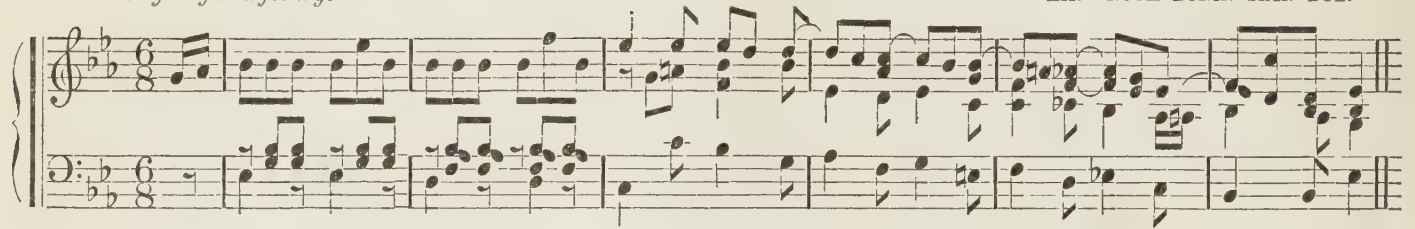
Sail on, sail on, through endless space,
Through calm, through tempest, stop no more,
The stormiest sea's a resting-place
To him who leaves such hearts on shore.

Or, if some desert land we meet,
Where never yet false-hearted men
Profaned a world, that else were sweet,
Then rest thee, bark, but not till then.

THEY MAY RAIL AT THIS LIFE.

With gaiety and feeling.

AIR—NOCH BONIN SHIN DOE.



THEY MAY RAIL AT THIS LIFE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system concludes the vocal line and piano accompaniment. The lyrics are written below the vocal line.

e - lo - quent eyes, As be - fore me this mo - ment en - rap - tur'd I see, They may
say what they will of their orbs in the skies, But this earth is the pla - net for
you, love, and me.

II.

In Mercury's star, where each minute can bring them
New sunshine and wit from the fountain on high,
Tho' the Nymphs may have livelier poets to sing them,
They've none, even there, more enamour'd than I.
And, as long as this harp can be waken'd to love,
And that eye its divine inspiration shall be,
They may talk as they will of their Edens above,
But this earth is the planet for you, love, and me.

III.

In that star of the west, by whose shadowy splendour,
At twilight so often we've roam'd through the dew,
There are maidens, perhaps, who have bosoms as tender,
And look, in their twilights, as lovely as you.
But, though they were even more bright than the queen
Of that isle they inhabit in heaven's blue sea,
As I never these fair young celestials have seen,
Why,—this earth is the planet for you, love, and me.

IV.

As for those chilly orbs on the verge of creation,
Where sunshine and smiles must be equally rare,
Did they want a supply of cold hearts for that station,
Heaven knows, we have plenty on earth we could spare.
Oh think what a world we should have of it here,
If the haters of peace, of affection, and glee,
Were to fly up to Saturn's comfortless sphere,
And leave earth to such spirits as you, love, and me.

NE'ER ASK THE HOUR.

Cheerfully.

AIR—MY HUSBAND'S A JOURNEY TO PORTUGAL GONE.

Ne'er ask the hour—what

f *tr* *pp*

This system contains the first line of music. It features a vocal melody in treble clef and a piano accompaniment in treble and bass clefs. The key signature is one sharp (F#) and the time signature is 6/8. The piano part begins with a forte (*f*) dynamic and includes a trill (*tr*) in the right hand. The system concludes with a piano (*pp*) dynamic marking.

is it to us How Time deals out his trea-sures? The gold - en mo - ments,

This system contains the second line of music. The vocal melody continues with the lyrics "is it to us How Time deals out his trea-sures? The gold - en mo - ments,". The piano accompaniment provides harmonic support with sustained chords and moving lines in both hands.

lent us thus, Are not his coin, but Plea-sure's. If count - ing them o - ver could

cres. *mf* *cres.*

This system contains the third line of music. The lyrics are "lent us thus, Are not his coin, but Plea-sure's. If count - ing them o - ver could". The piano part features crescendos (*cres.*) and a mezzo-forte (*mf*) dynamic marking.

add to their bliss-es, I'd num - ber each glo - rious se - cond; But mo - ments of joy are, like

dim - in - u - en - do. *slentando.* *f* *p* *pp* *cres.* *mf* *p* *pp legati.*

This system contains the final line of music. The lyrics are "add to their bliss-es, I'd num - ber each glo - rious se - cond; But mo - ments of joy are, like". The system includes performance directions: *dim - in - u - en - do.* and *slentando.* The piano part features a variety of dynamics: *f*, *p*, *pp*, *cres.*, *mf*, *p*, and *pp legati.*

NE'ER ASK THE HOUR.

a tempo.

Les - bia's kiss - es, Too quick and sweet to be reck-on'd. Then fill the cup— what

is it to us How Time his cir - cle mea-sures? The fai - ry hours we

call up thus, O - bey no wand but Plea-sure's!

Young Joy ne'er thought of counting hours,
Till Care, one summer's morning,
Set up, among his smiling flowers,
A dial, by way of warning.
But Joy loved better to gaze on the sun,
As long as its light was glowing,
Than to watch with old Care how the shadow stole on,
And how fast that light was going.
So fill the cup—what is it to us
How Time his circle measures?
The fairy hours we call up thus,
Obey no wand but Pleasure's!

YES, SAD ONE OF ZION! IF CLOSELY RESEMBLING.

Mournfully.

AIR—I WOULD RATHER THAN IRELAND.

Yes, sad one of Zi - on! if close - ly re - sem - bling, In

shame and in sor - row, thy with - er'd - up heart— If

The musical score is written for voice and piano. It consists of two systems of three staves each. The first system contains the lyrics: "drink - ing deep, deep, of the same 'cup of tremb - ling' Could make us thy". The second system contains the lyrics: "chil - dren, our pa - rent thou art." The piano accompaniment features various dynamics including *cres.*, *f*, *p*, *pp*, and *ten.* (tension). The key signature is one flat (B-flat) and the time signature is common time (C).

II.

Like thee doth our nation lie conquer'd and broken,
And fall'n from her head is the once royal crown ;
In her streets, in her halls, Desolation hath spoken,
And, "while it is day, yet her sun hath gone down."

III.

Like thine doth her exile, mid dreams of returning,
Die far from the home it were life to behold ;
Like thine do her sons, in the day of their mourning,
Remember the bright things that bless'd them of old !

IV.

Ah, well may we call her, like thee, "the Forsaken,"
Her boldest are vanquish'd, her proudest are slaves ;
And the harps of her minstrels, when gayest they waken,
Have breathings as sad as the wind over graves !

V.

Yet hadst thou thy vengeance—yet came there the morrow,
That shines out, at last, on the longest dark night,
When the sceptre, that smote thee with slavery and sorrow,
Was shiver'd at once, like a reed, in thy sight.

VI.

When that cup, which for others the proud Golden City
Had brimm'd full of bitterness, drench'd her own lips,
And the world she had trampled on heard, without pity,
The howl in her halls and the cry from her ships.

VII.

When the curse Heaven keeps for the haughty came over,
Her merchants rapacious, her rulers unjust,
And—a ruin, at last, for the earth-worm to cover,—
The Lady of Kingdoms lay low in the dust.

OH, YE DEAD!

Mournfully.

AIR—PLOUGH TUNE.

Oh, ye Dead! oh, ye Dead! whom we know by the light you

espress.
p *cres. mf cres. sosten.* *f* *p*

give From your cold gleaming eyes, though you move like men who live— Why leave you thus your graves, In

far - off fields and waves, Where the worm and the sea - bird on - ly know your bed, To haunt this spot, where all Those

cres. *mf* *f* *p*

eyes that wept your fall, And the hearts that be - wail'd you, like your own, lie

cres. *mf* *f* *p*

OH, YE DEAD!

2ND VERSE.

dead?

It is true, it is true, we are sha-dows cold and

wan; It is true, it is true, all the friends we loved are gone; But oh, thus ev'n in death, So

sweet is still the breath Of the fields and the flow'rs in our youth we wan-der'd o'er, That ere, condemn'd, we go To

freeze 'mid Hec-la's snow, We would taste it a - while, and dream we live once more.

cres.

morendo.

HOW SWEET THE ANSWER ECHO MAKES!

In moderate time.

AIR—THE WREN.

How sweet the an - swer E - cho makes To

slentando. *pp* By another voice. *tempo.*

mu - sic at night— To mu - sic at night—When roused by lute or

horn, she wakes, she start - ing wakes, And far a - way, o'er lawns and lakes, Goes

an - swer - ing light— Goes an - swer - ing light.

II.

Yet Love hath echoes truer far,
And far more sweet,
Than e'er beneath the moonlight's star,
Of horn, or lute, or soft guitar,
The songs repeat.

III.

'Tis when the sigh, in youth sincere,
And only then—
The sigh, that's breathed for one to hear,
Is by that one, that only dear,
Breathed back again.

FAIREST! PUT ON AWHILE.

In moderate time.

AIR—CUMMILUM.

Fair-est! put on a-while These pin-ions of light I bring thee,

And o'er thine own green isle In fan-cy let me wing thee. Nev-er did A-riel's plume, At gold-en sun-set, hov-er

O'er such scenes of bloom As I shall waft thee o-ver!

II.

Fields, where the Spring delays,
And fearlessly meets the ardour
Of the warm Summer's gaze,
With but her tears to guard her.
Rocks, through myrtle boughs,
In grace majestic frowning,—
Like some warrior's brows,
That Love hath just been crowning.

III.

Islets, so freshly fair,
That never hath bird come nigh them,
But from his course through air,
Hath been won downward by them—
Types, sweet maid, of thee,
Whose look, whose blush inviting,
Never did Love yet see
From Heav'n, without alighting.

IV.

Lakes, where the pearl lies hid,
And caves, where the diamond's sleeing,
Bright as the gems that lid
Of thine lets fall in weeping.
Glens, where Ocean comes,
To 'scape the wild wind's rancour,
And Harbours, worthiest homes
Where Freedom's sails could anchor.

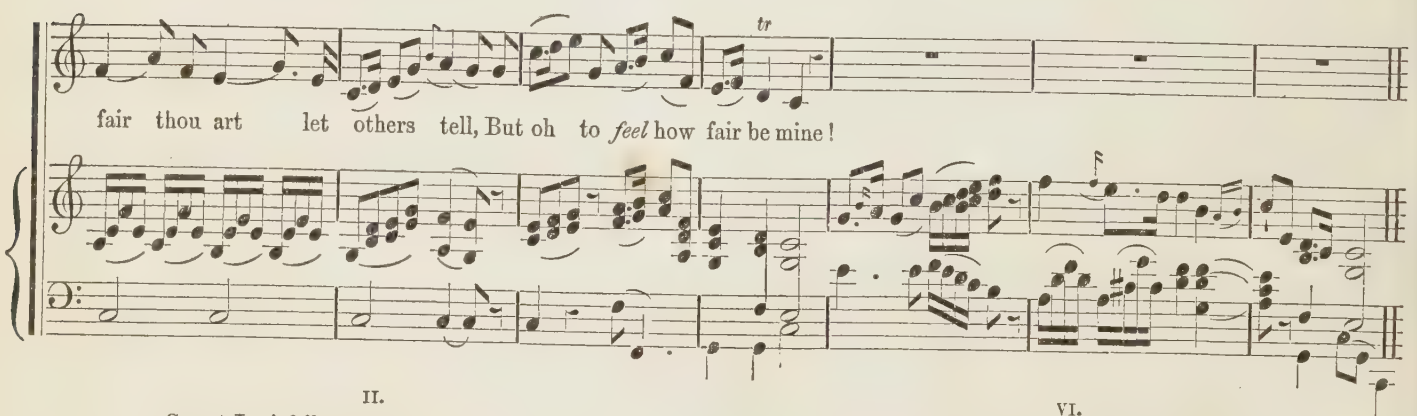
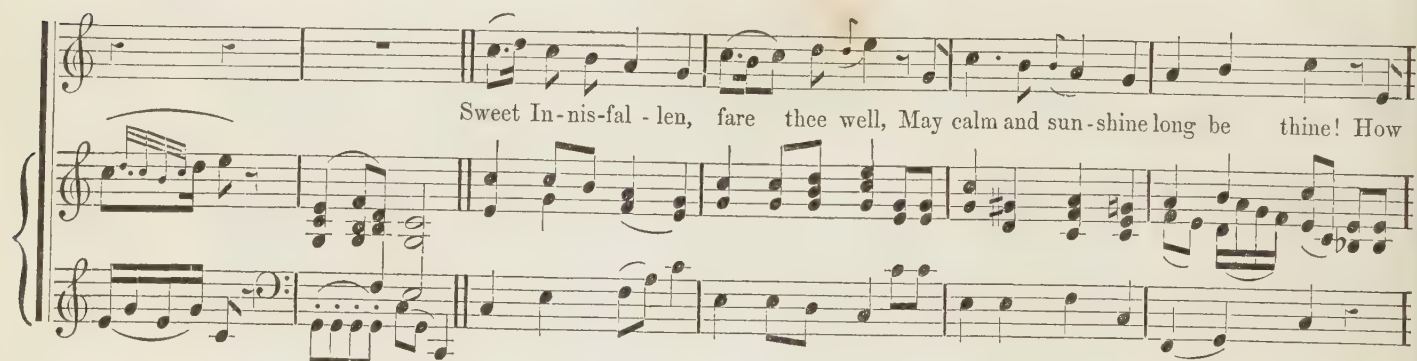
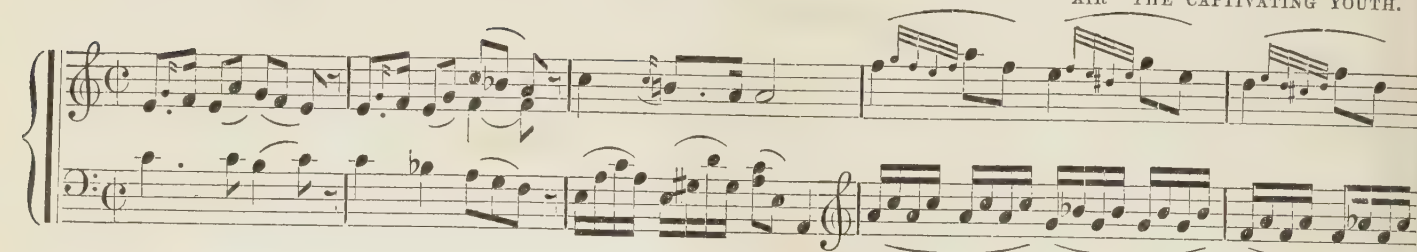
V.

Then if, while scenes so grand,
So beautiful, shine before thee,
Pride for thy own dear land
Should haply be stealing o'er thee,
Oh, let grief come first,
O'er pride itself victorious—
To think how Man hath curst
What Heav'n had made so glorious!

SWEET INNISFALLEN.

Rather slow and feelingly.

AIR—THE CAPTIVATING YOUTH.



II.

Sweet Innisfallen, fare thee well,
And oft may light around thee smile,
As soft as on that ev'ning fell,
When first I saw thy fairy isle!

III.

Thou wert *too* lovely then for one
Who had to turn to paths of care—
Who had through vulgar crowds to run,
And leave thee bright and silent there;

IV.

No more along thy shores to come,
But, on the world's dim ocean tost,
Dream of thee sometimes, as a home
Of sunshine he had seen and lost!

V.

Far better in thy weeping hours
To part from thee, as I do now,
When mist is o'er thy blooming bowers,
Like sorrow's veil on beauty's brow.

VI.

For, though unrivall'd still thy grace,
Thou dost not look, as then, *too* blest,
But, in thy shadows, seem'st a place
Where weary man might hope to rest—

VII.

Might hope to rest, and find in thee
A gloom like Eden's, on the day
He left its shade, when every tree,
Like thine, hung weeping o'er his way!

VIII.

Weeping or smiling, lovely isle!
And still the lovelier for thy tears—
For though but rare thy sunny smile,
'Tis Heaven's own glance, when it appears.

IX.

Like feeling hearts, whose joys are few,
But, when *indeed* they come, divine—
The steadiest light the sun e'er threw
Is lifeless to one gleam of thine!

DOWN IN THE VALLEY, COME, MEET ME TO-NIGHT.

Significantly and in moderate time.

AIR—OPEN THE DOOR SOFTLY.

Down in the val - ley, come, meet me to - night, I'll tell you your for - tune

sempre staccato molto.

tru - ly As ev - er 't was told, by the new moon's light, To young maid-en, shin - ing as new - ly—As

ev - er 't was told, by the new moon's light, To young maid-en, shining as new - ly.

cres. mf pp p

II.

But, for the world, let no one be nigh,
Lest haply the stars should deceive me—
These secrets between you and me and the sky
Should never go farther, believe me.

III.

If at that hour the heav'n's be not dim,
My science shall call up before you
A male apparition—the image of him
Whose destiny 't is to adore you.

IV.

Then to the phantom be thou but kind,
And round you so fondly he'll hover,
You'll hardly, my dear, any difference find
'Twixt him and a true living lover.

V.

Down at your feet, in the pale moon-light,
He'll kneel, with a warmth of emotion—
An ardour, of which such an innocent sprite
You'd scarcely believe had a notion.

VI.

What other thoughts and events may arise,
As in destiny's book I've not seen them,
Must only be left to the stars and your eyes
To settle, ere morning, between them.

DRINK OF THIS CUP.

Gaily.

AIR—PADDY O'RAFFERTY.

Drink of this cup—you'll find there's a spell in Its ev-e-ry drop 'gainst the

ills of mor-tal-i-ty: Talk of the cor-dial that spark-led for He-len, Her

cup was a fic-tion, but this is re-al-i-ty. Would you for-get the dark world we are in, On-ly

taste of the bub-ble that gleams on the top of it; But would you rise a-bove earth, till a-kin To im-

DRINK OF THIS CUP.

mor - tals themselves, you must drain ev' - ry drop of it. Send round the cup— for oh! there's a spell in Its

ev - e - ry drop 'gainst the ills of mor - tal - i - ty: Talk of the cor - dial that sparkled for He - len, Her

cup was a fic - tion, but this is re - al - i - ty. *slentando.*

II.

Never was philter form'd with such power
 To charm and bewilder as this we are quaffing;
 Its magic began when, in Autumn's rich hour,
 As a harvest of gold in the fields it stood laughing.
 There having, by nature's enchantment, been fill'd
 With the balm and the bloom of her kindest weather,
 This wonderful juice from its core was distill'd,
 To enliven such hearts as are here brought together!
 Then drink of the cup—you'll find there's a spell in
 Its every drop 'gainst the ills of mortality:
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

III.

And though, perhaps—but breathe it to no one—
 Like caldrons the witch brews at midnight so awful,
 In secret this philter was first taught to flow on,
 Yet—'t is n't less potent for being unlawful.
 What, though it may taste of the smoke of that flame,
 Which in silence extracted its virtue forbidden—
 Fill up—there's a fire in some hearts I could name,
 Which may work too its charm, though now lawless and hidden.
 So drink of the cup—for oh there's a spell in
 Its every drop 'gainst the ills of mortality:
 Talk of the cordial that sparkled for HELEN,
 Her cup was a fiction, but this is reality.

OF ALL THE FAIR MONTHS THAT ROUND THE SUN.

Smoothly and in moderate time.

AIR—THE LITTLE AND GREAT MOUNTAIN.

sempre pia e legati molto.

cres. *f* *p* *dim.*

Of all the fair months that round the Sun In light - link'd dance their

cir - cles run, Sweet May, sweet May, shine thou for me, Sweet

OF ALL THE FAIR MONTHS, THAT ROUND THE SUN.

May, shine thou for me; For still when thy ear - liest beams a -

rise, That Youth, who be - neath the blue lake lies, Sweet May, Sweet May, re -

turns to me, Sweet May, re - turns to me.

The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#). The score includes various musical notations such as notes, rests, and dynamic markings like *cres.*, *p*, *f ten.*, *mf*, and *pp*. The lyrics are written below the voice staff.

II.

Of all the bright haunts, where daylight leaves
Its lingering smile on golden eves,
Fair Lake, fair Lake, thou'rt dearest to me;
For when the last April sun grows dim,
Thy Naiads prepare his steed for him
Who dwells, who dwells, bright Lake, in thee.

III.

Of all the proud steeds, that ever bore
Young plumed Chiefs on sea or shore,
White Steed, white Steed, most joy to thee,
Who still, with the first young glance of spring,
From under that glorious lake dost bring
My love, my love, my Chief, to me.

IV.

While, white as the sail some bark unfurls,
When newly launch'd, thy long mane curls,
Fair Steed, fair Steed, as white and free;
And spirits, from all the lake's deep bowers,
Glide o'er the blue wave scattering flowers,
Fair Steed, around my love and thee.

V.

Of all the sweet deaths that maidens die,
Whose lovers beneath the cold wave lie,
Most sweet, most sweet, that death will be,
Which, under the next May evening's light,
When thou and thy steed are lost to sight,
Dear love, dear love, I'll die for thee.

OH, BANQUET NOT IN THOSE SHINING BOWERS.

In moderate time, with a careless melancholy.

AIR—PLANXTY IRWINE.

p *f* *p* *f* *p* *f* *p*

pp *dolce.* *p*

Oh, ban - quet not in those

shin - ing bow-ers Where Youth re - sorts—but come to me, For mine's a gar - den of

fad - ed flow - ers, More fit for sor - row, for age, and thee. And there we shall have our

OH, BANQUET NOT IN THOSE SHINING BOWERS.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system features a piano solo with dynamic markings *f*, *f*, *p*, and *pp*. The key signature is one sharp (F#) and the time signature is common time (C).

feast of tears, And ma - ny a cup in si - lence pour— Our guests the

shades of for - mer years, Our toasts to lips that bloom no more.

f *f* *p* *pp*

There, while the myrtle's withering boughs
 Their lifeless leaves around us shed,
 We 'll brim the bowl to broken vows,
 To friends long lost, the changed, the dead !
 Or, as some blighted laurel waves
 Its branches o'er the dreary spot,
 We 'll drink to those neglected graves,
 Where Valour sleeps, unnamed, forgot !

SHALL THE HARP THEN BE SILENT?

Solemnly, but with spirit.

AIR—MACFARLANE'S LAMENTATION.

espress.

Shall the Harp then be si - lent, when he, who first gave To our coun - try a

cres.

name, is with-drawn from all eyes? Shall a min - strel of E - rin stand mute by the

grave, Where the first—where the last of her Pa - tri - ots lies?

dim.

SHALL THE HARP THEN BE SILENT?

2ND VERSE.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The lyrics are: "No— faint tho' the death-song may fall from his lips, Tho' his Harp, like his soul, may with *cres.*". The second system continues the vocal line and piano accompaniment. The lyrics are: "sha-dows be crost, Yet, yet shall it sound, 'mid a na - tion's e - clipse, And pro -". The third system concludes the vocal line and piano accompaniment. The lyrics are: "claim to the world what a star hath been lost!". The piano accompaniment features various dynamics including *pp*, *f*, *dim.*, and *p*.

III.

What a union of all the affections and powers,
By which life is exalted, embellish'd, refined,
Was embraced in that spirit—whose centre was ours,
While its mighty circumference circled mankind!

IV.

Oh, who that loves Erin—or who that can see,
Through the waste of her annals, that epoch sublime—
Like a pyramid, raised in the desert—where he
And his glory stand out to the eyes of all time!—

V.

That *one* lucid interval, snatch'd from the gloom
And the madness of ages, when, fill'd with his soul,
A Nation o'erleap'd the dark bounds of her doom,
And, for *one* sacred instant, touch'd Liberty's goal!

VI.

Who, that ever hath heard him—hath drunk at the source
Of that wonderful eloquence, all Erin's own,
In whose high-thoughted daring the fire, and the force,
And the yet untamed spring of her spirit are shown—

VII.

An eloquence rich—wheresoever its wave
Wander'd free and triumphant—with thoughts that shone through,
As clear as the brook's "stone of lustre," and gave,
With the flash of the gem, its solidity too!

VIII.

Who, that ever approach'd him, when, free from the crowd,
In a home full of love, he delighted to tread
'Mong the trees which a nation had given, and which bow'd,
As if each brought a new civic crown for his head—

IX.

That home, where—like him, who, as fable hath told,
Put the rays from his brow, that his child might come near—
Every glory forgot, the most wise of the old
Became all that the simplest and youngest hold dear!

X.

Is there one, who hath thus, through his orbit of life,
But at distance observed him—through glory, through blame,
In the calm of retreat, in the grandeur of strife,
Whether shining or clouded, still high and the same—

XI.

Such a union of all that enriches life's hour,
Of the sweetness we love and the greatness we praise,
As that type of simplicity blended with power,
A child with a thunderbolt only portrays.—

XII.

Oh no—not a heart, that e'er knew him, but mourns,
Deep, deep o'er the grave, where such glory is shined—
O'er a monument Fame will preserve, 'mong the urns
Of the wisest, the bravest, the best of mankind!

THE DAWNING OF MORN.

With melancholy expression.

AIR—STACCA AN MHARAGA (THE MARKET-STAKE).

The first system of musical notation consists of a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 6/8. The piano part begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, and then returns to *p*. The vocal line features a series of eighth and sixteenth notes, with some rests.

The second system continues the musical piece. The piano part includes dynamics of *p*, *dim.* (diminuendo), *pp* (pianissimo), *morendo.* (morendo), *ppp* (pianissimissimo), *slentando.* (slentando), and *p*. The vocal line has a *morendo.* marking above it. The lyrics 'The dawn-ing of morn, the' are written below the vocal line.

The third system continues the musical piece. The piano part includes dynamics of *cres.* (crescendo), *mf* (mezzo-forte), and *p*. The vocal line has a *cres.* marking above it. The lyrics 'day - light's sink - ing, The night's long hours, still find me think - ing Of thee, thee,' are written below the vocal line.

The fourth system continues the musical piece. The piano part includes dynamics of *legati.* (legato) and *cres.* (crescendo). The vocal line has a *legati.* marking above it. The lyrics 'on - ly thee. When friends are met, and gob - lets crown'd, And smiles are near that' are written below the vocal line.

THE DAWNING OF MORN.

once en - chant - ed, Un - reach'd by all that sun - shine round, My

soul, like some dark spot, is haunt - ed By thee, thee,

on - ly thee.

II.

Whatever in fame's high path could waken
 My spirit once, is now forsaken
 For thee, thee, only thee.
 Like shores, by which some headlong bark
 To the ocean hurries—resting never—
 Life's scenes go by me, bright or dark,
 I know not, heed not, hast'ning ever
 To thee, thee, only thee.

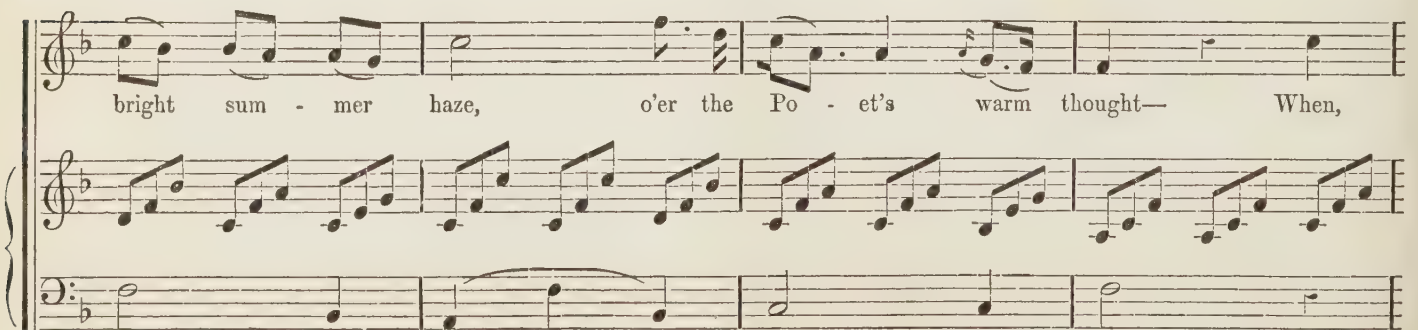
III.

I have not a joy but of thy bringing,
 And pain itself seems sweet, when springing
 From thee, thee, only thee.
 Like spells, that nought on earth can break,
 Till lips, that know the charm, have spoken,
 This heart, how'er the world may wake
 Its grief, its scorn, can but be broken
 By thee, thee, only thee.

'T WAS ONE OF THOSE DREAMS.

With feeling, but not too slow.

AIR—THE SONG OF THE WOODS.



'T WAS ONE OF THOSE DREAMS.

lost in the fu - ture, his soul wan - ders on, And

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody with a triplet of eighth notes on 'fu - ture' and a piano accompaniment consisting of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

all of this life, but its sweet - ness, is gone.

The second system continues the melody and accompaniment. The vocal line has a triplet of eighth notes on 'sweet - ness'. The piano accompaniment maintains the same rhythmic pattern.

The third system concludes the piece. The vocal melody ends with a triplet of eighth notes. The piano accompaniment features a more active eighth-note pattern in the right hand, ending with a final chord.

II.

The wild notes he heard o'er the water were those
To which he had sung Erin's bondage and woes,
And the breath of the bugle now wafted them o'er
From Dinis' green isle to Glenà's wooded shore.

III.

He listen'd—while, high o'er the eagle's rude nest,
The lingering sounds on their way loved to rest;
And the echoes sung back from their full mountain quire,
As if loth to let song so enchanting expire.

IV.

It seem'd as if every sweet note, that died here,
Was again brought to life in some airier sphere,
Some heaven in those hills, where the soul of the strain
That had ceased upon earth was awaking again!

V.

Oh forgive, if, while listening to music, whose breath
Seem'd to circle his name with a charm against death,
He should feel a proud Spirit within him proclaim,
"Even so shalt thou live in the echoes of Fame!"

VI.

"Even so, though thy memory should now die away,
'T will be caught up again in some happier day,
And the hearts and the voices of Erin prolong,
Through the answering Future, thy name and thy song!"

QUICK! WE HAVE BUT A SECOND.

Lively.

AIR—PADDY SNAP.

Introduction for the piano, marked *f* (forte). The music is in 2/4 time, key of B-flat major, and consists of two staves. The melody is in the right hand, and the accompaniment is in the left hand.

First system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: Quick! we have but a se - cond, Fill round the cup, while you may; For

Second system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: Time, the churl, hath beck - on'd, And we must a - way— a - way!

Third system of the song. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: Grasp the plea - sure that's fly - ing, For oh! not Or - pheus' strain Could

QUICK! WE HAVE BUT A SECOND.

keep sweet hours from dy - ing, Or charm them to life a - gain — Then,

quick! we have but a se-ond, Fill round the cup while you may, For Time the churl hath beck-on'd, And

we must a - way, — a - way!

See the glass, how it flushes,
 Like some young Hebe's lip,
 And half meets thine, and blushes
 That thou should'st delay to sip.
 Shame, oh shame unto thee,
 If ever thou see'st that day,
 When a cup or lip shall woo thee,
 And turn untouch'd away!
 Then quick! we have but a second,
 Fill round, fill round, while you may,
 For Time, the churl, hath beckon'd,
 And we must away,—away!

AND DOTH NOT A MEETING LIKE THIS.

In moderate time and with feeling.

AIR—UNKNOWN.

legati.

And doth not a meet - ing like this make a - mends For all the long years I've been

wand - 'ring a - way— To see thus a - round me my youth's ear - ly friends, As

smil - ing and kind as in that hap - py day! Though hap - ly o'er some of your

AND DOTH NOT A MEETING LIKE THIS.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has a vocal line and two piano accompaniment staves. The second system also has a vocal line and two piano accompaniment staves. The third system has a vocal line and two piano accompaniment staves. The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: 'brows, as o'er mine, The snow-fall of Time may be steal-ing— what then? Like Alps in the sun-set, thus light-ed by wine, We'll wear the gay tinge of Youth's ros-es a-gain.' The piano part features various musical notations including chords, arpeggios, and dynamic markings like *mf* and *p*.

II.

What soften'd remembrances come o'er the heart,
 In gazing on those we've been lost to so long!
 The sorrows, the joys, of which once they were part,
 Still round them, like visions of yesterday, throng.
 As letters some hand hath invisibly traced,
 When held to the flame will steal out on the sight,
 So many a feeling, that long seem'd effaced,
 The warmth of a meeting like this brings to light.

III.

And thus, as in memory's bark, we shall glide
 To visit the scenes of our boyhood anew,
 Though oft we may see, looking down on the tide,
 The wreck of full many a hope shining through—
 Yet still, as in fancy we point to the flowers,
 That once made a garden of all the gay shore,
 Deceived for a moment, we'll think them still ours,
 And breathe the fresh air of Life's morning once more.

IV.

So brief our existence, a glimpse, at the most,
 Is all we can have of the few we hold dear;
 And oft even joy is unheeded and lost,
 For want of some heart, that could echo it, near.
 Ah, well may we hope, when this short life is gone,
 To meet in some world of more permanent bliss,
 For, a smile or a grasp of the hand, hast'ning on,
 Is all we enjoy of each other in this.

V.

But, come,—the more rare such delights to the heart,
 The more we should welcome and bless them the more—
 They're ours, when we meet,—they are lost, when we part,
 Like birds that bring summer, and fly when 't is o'er.
 Thus circling the cup, hand in hand, ere we drink,
 Let Sympathy pledge us, through pleasure, through pain,
 That fast as a feeling but touches one link,
 Her magic shall send it direct through the chain.

THE DREAM OF THOSE DAYS.

Mournfully.

AIR—I LOVE YOU ABOVE ALL THE REST.

Piano introduction in 3/4 time, key of B-flat major. The melody is in the right hand, and the accompaniment is in the left hand. Dynamics include *p*, *f*, *p*, *f*, *dim.*, *pp*, *f*, *p*, *f*, *p*, *pp*.

Vocal line and piano accompaniment for the first line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *p*.

Vocal line and piano accompaniment for the second line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *p*.

Vocal line and piano accompaniment for the third line of the song. The vocal line is in the right hand, and the piano accompaniment is in the left hand. Dynamics include *mf*, *p*, *mf*, *p*, *mf*, *p*. The piece concludes with the instruction *dim. e rallentando.*

Say, is it that slavery sunk so deep in thy heart,
That still the dark brand is there, though chainless thou art;
And Freedom's sweet fruit, for which thy spirit long burn'd,
Now, reaching at last thy lip, to ashes hath turn'd.

Up Liberty's steep by Truth and Eloquence led,
With eyes on her temple fix'd, how proud was thy tread!
Ah, better thou ne'er hadst lived that summit to gain,
Or died in the porch, than thus dishonour the fane.

M
1744
M8I7
1859

Moore, Thomas
Irish melodies

Music

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